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HOW TO SELL A PLAY.

Mr. C. B. Cochran on Showmanship.

A profitable time was spent by the members of the Sales Managers' Association at their 123rd annual dinner, held at the Old Colony Club, Aldwych, on Thursday, for they had as their chief speaker Mr. C. B. Cochran, who discoursed for an hour on "Selling a Play to the Public." Among the guests were also Mr. Leon M. Lion, Mr. Carl Hentschel, trustee of the O.P. Club, and Mr. McDonald Rendle.

Mr. Hopton Hadley presided over a large gathering, and in the course of the evening "unveiled" a large cut-out cartoon representing Mr. Cochran precariously balanced on a bucking broncho horse—a reference to his forthcoming presentation of the Rodeo contests at the British Empire Exhibition.

Introducing Mr. Cochran, Mr. Wain said they had Mr. Cochran at their breakfast table, Mr. Cochran at lunch with the racing news, and they sat in Mr. Cochran's theatres in the evening.

Taking a Toss.

Mr. Cochran, who was enthusiastically cheered, said the presentation was symbolic of his position in the theatrical world at the moment. Looking at the picture a little closer, he was not sure whether it was meant kindly or unkindly, as a cowboy on a broncho without his hat was generally supposed to be about to take a toss. (Laughter.) He was comforted by the reflection that a cowboy who did take a toss generally got on again. (Applause.)

A Delicate Operation.

He had been giving much attention to the subject upon which he had been asked to speak for many years, and he felt at the moment that he knew a little less about it than when he first started. (Laughter.) His experience of selling a play to the public was that the only time that salesmanship took a big part was the time between the moment when the author delivered the manuscript to the manager and the manager placed it before the public. Therein lay the salesmanship of the play. It was a delicate operation, and perhaps the most delicate part of it was the casting of the play. Many a play that might have proved a good property had been ruined by a bad cast. The late George Edwardes had "The Merry Widow" by him for a considerable time because he could not find the ideal cast. Ultimately he selected Lily Elsie, Joe Coyne, and George Graves, and it became a great success. He did not mean that nobody else could play the parts. It was the creation of the part that got the play over. When once over the tradition established enabled others to follow on the same lines.

The Right Theatre.

Another important factor on the selling of a play to the public was the selection of the right theatre. He did not mean for a moment that he was one of those who ascribed failures to the fact that the production was in the wrong theatre. Hammersmith was an instance of the way that they could get people out if they only gave the plays the public wanted. But you could not expect to do light comedy at the Alhambra or Drury Lane. On the other hand, musical comedy required a theatre with a large capacity. Once a play was produced and the manager had got the verdict of the first-night audience, and the audiences of the next few nights, there was very little a manager could do to further the success of a play, except to see that the theatre was well conducted and the performance kept up to the standard. Advertising experts had told him that theatrical managers did not know how to run a business, and he had seen clever advertising people put on to the job, but the result was just the same. Innumerable plays which had failed at first had become gigantic successes—"Dorothy," "The Private Secretary," and others. There were plays which would not appeal to blasé first-night audiences and the enthusiastic theatregoers who went the first few nights because they were interested in everything theatrical.

Ingenious Salesmanship.

Some plays made a special appeal to a special public. Ingenious salesmanship might increase the audience of that sort of play. If you could get that kind of audience you had 90 per cent. of the population. The regular playgoing public, which saw everything, probably did not amount to more than 10 per cent. Plays of the character he referred to, curiously enough, very often had the religious note. There was an old theatrical axiom that nothing paid like religion and lust in the theatre. He instanced a play produced in New York, which drew from clergymen and well-meaning people letters declaring the play should be subventioned. It was an extremely well-written, well-constructed play, but a little naive, and it drew the strangest lot of people they had ever seen, who

[Photo, Dobson.

NOR KIDDIE.

As Principal Comedian in that new Revue, "The Globe Trot"—which was at the Bedford Palace last week, and is at the Edmonton Empire this week—Nor Kiddie has proved himself to be a really clever and original comedian. This resourceful entertainer will be seen in pantomime this year at the Prince's Theatre, Bradford, following his successful engagement last season at the Theatre Royal, Nottingham.

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HOW TO SELL A PLAY.

(Continued.)

did not know how to buy tickets, and who had to ask, "Where is the box-office?"

The Intimate Revue.

There was the case of an entirely different play which he himself produced. He referred to "Odds and Ends," at the Ambassadors. It was one of those pieces which are now called "intimate" revues, of which he might claim to be the creator in London, and he had concentrated on that kind of entertainment for ten years. He did not expend much money on the production. He thought he spent about £50 on clothes. (Laughter.) Certainly he had a very good cast, clever if unknown artists, 90 per cent. of whom were very big stars to-day. The Ambassadors was a tiny theatre, and when he had accommodated the first-night press, and the "Death Watch"—hangers-on who went to the first nights so that they could say, "What a rotten show!"—he had very little room for the general public. A first-night audience was generally annoyed if it saw anything it had never seen before, and the audience sat aghast as the revue unrolled itself—not a laugh, not a hand. The notices the next morning were pretty bad. One critic said, "'Odds and Ends,' produced last night. We shall not hear much more of this!" He determined to face the situation. Business was about £20 to £25 a night, but it was rising. Gradually it collected a little audience. People were going over and over again and writing appreciative letters, and finally they got up to £40. Then he decided he must get the Press there again, so he put in a new scene, which lasted eight minutes. Along came the Press, and the critics took back everything they had said—at least, they did not take it back, because they did not refer to the first performance. He had magnificent notices, and the tiny theatre drew 500 a night, and instead of losses he had about £500 a week profit—a record for revue.

Pulling the Critics' Legs.

Another play which he had his doubts about was "Afgar," so he announced that he had given up revue and was going to revert to musical comedy with a story somewhat reminiscent of "Peg o' My Heart" (laughter). The story was really about an old gentleman who owned a harem. There were a number of mishaps on the production, but critics were so concerned with the fact that the play was not "Peg o' My Heart" that they forgot its defects, and enlarged upon the fact that he had pulled their legs. (Laughter.) He was happy to say they said just the kind of things he wanted them to say. They were very good box-office notices, emphasising the fact that it was not a simple story and not a very nice story—good gossipy stuff. (Laughter.) At half-past ten the next morning there was a big queue all round the Pavilion, and the number of tickets sold was only limited by the physical ability of the men to take money.

Thrills from the West.

Referring to his forthcoming presentation of "Rodeo," Mr. Cochran said it was not a "Buffalo Bill" show, as some people persisted in calling it, but a genuine contest, a series of cowboy tests, with entrance fees, such as took place in the West, but never been brought East. He made the announcement that the profits of the first day would go to the British Charities Association.

Playgoers' Receptivity.

Mr. Leon M. Lion said that, so far as his own experience went, he very much regretted the disappearance of that fine old theatrical institution which was so prevalent in Shakespeare's day, the Prologue. In the rush and tear of daily life people had many difficulties to face, without having to contend with theatres where there was a revue one week, a French farce, should he say? the next, a musical comedy the next, and a tragedy the next. People who went to theatres would be hopelessly at a loss without such men of Mr. Cochran's type. How marvellously he prepared us for that unique dramatic genius, Eugene O'Neill; and "Anna Christie" would never have had the amazing reception it did but for the showmanship of Mr. Cochran, who put the audience into a state of receptivity, which enabled it to recognise the genius of the author.

The Provincial Theatre.

Several members of the audience took part in the discussion, and, in answer to one remark, Mr. Cochran said that the whole position of the provincial theatre was deplorable. Business in the provinces had been killed by the accession of London plays sent out with artists at infinitesimal salaries.

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PALACE THEATRE, RAMSGATE.
June 9, 16, 23.
THEATRE ROYAL, WORTHING.
July 14, Sept. 4 (3), 15 (3), 22.
COUNTY THEATRE, BEDFORD.
June 9, 16, Aug. 4, on.
GRAND THEATRE, LUTON.
June 2, 9, 23, Aug. 11, on.
London Representative for W. W. Kelly and Opera House, Blackpool.
Apply, 15, Chandos-street, W.C.2.
Regent 1178. Topobill, Westrand, London.

WINTER GARDENS, NEW BRIGHTON.
WANTED, first-class Company, June 16, 23, July 7, 21, and few later dates.
A. DOUGLASS.

WANTED, Big Attractions, June 2 and 9, BEDFORD and LUTON.
Wire, FALCON, Fort Augustus.

WANTED, First-class Companies. Twice Nightly.
READING June 30, July 7, 28, Aug. 11, 18.
NORTHAMPTON, July 7, Aug. 4, 11.
THEATRE ROYAL, LEICESTER, July 14, 21, Oct. 6, 13.
MILTON BODE, County Theatre, Reading.

Macnaghten Vaudeville Circuit, Ltd.
PAVILION THEATRE, LEICESTER.
MONDAY NEXT VACANT.
WANTED, First-class Comedy Revue or suitable attraction.
Wire or 'phone immediately for Monday next.
Must be good productions.
Good shows wanted for immediate dates.
Write with full particulars and where can be seen working.

Wires: LAWRENCE, Pavilion.
'Phone: 2533 Leicester.

WANTED, No. 1 Musical Attractions and Productions.

Theatre near London.

Day Bills, &c.,

WEST-END PRODUCTIONS, LTD., 18, Charing Cross-rd., London, W.C.

PRINCE OF WALES THEATRE, GRIMSBY.
WANTED, Companies for the following dates: Aug. 26, Sept. 1, 22 (?), 29 (?), Nov. 3, Dec. 22, Jan. 12, and onwards, with exceptions.
All communications, J. H. CURRY, as above.

GRAND THEATRE, HULL.
WANTED, Whit week, June 23, July 7, Once Nightly Musical or other High-class Attractions.
WM. MORTON.

ALEXANDRA THEATRE, HULL.
WANTED, Twice Nightly, Monday next, May 26, also Whit week, Musical or other High-class Attractions.
WM. MORTON.

HARROGATE GRAND OPERA HOUSE.
WANTED, First-class Attraction (Whit week) June 9. Vacant through obliging "The Afrikander" Company.
Apply, PEACOCK, Theatre, Harrogate.

PAVILION, LLANDRINDOD WELLS.
WANTED, Attraction, Whit week, and a few Season Dates Vacant.
Apply, G. ALEXANDER.

HER MAJESTY'S THEATRE, WALSALL.
Twice-nightly season; vacancy through disappointment, June 30. Other vacancies July 7, 14, 21, Aug. 4, 11, 18.
Once-nightly season vacancies, Sept. 8 (?), 29, Oct. 6, 13 (?), and 20.
WANTED, Musical Attractions.
Apply, W. J. ANDREWS, as above.

For other Companies Wanted see Displayed Wanted Section.

THEATRES WANTED.

CHARLES MACDONA'S COMPANIES.

"QUALITY STREET."
WANTED, July 7, 14, 21, 28, Nov. 10, and on.

BERNARD SHAW REPERTORY.
July 28, and on.

"SECRETS."
Aug. 18, 25, Sept. 1, Sept. 22 (3 nights), Oct. 27, and on, with exceptions.

CHARLES MACDONA,
10, Charing Cross-road, W.C.

"THE OPTIMIST."
"THE JEFFERSONS."
"THE PARTNERS."
Wilfred Shine, in his Original Characters.
WANTED, July 7, 14, Aug. 18, 25, and some later dates. The most successful comedies touring.

A. DOUGLASS,
Winter Gardens, New Brighton.

WANTED, July 21, Aug. 11, 18.
"A LITTLE BIT OF FLUFF."
New Scenery and Dresses. Picked Cast. The New Theatrical Generation has not seen this play. The advertisement of years draws them in.
Now booking 1925.
W. W. ELLIS, 44, Carlton-hill, London, N.W.8.

LEONARD LAURENCE and DOROTHY WEST-SYMES present, by arrangement with Reandean, Ltd.,

"THE LIKES OF HER."
By Charles McEvoy.

WANTED, June 2, June 9, various later.
June 2, June 9, various later.

This, Royal, Bournemouth.
Next, Palace, Westcliff.

THEATRES WANTED.

SIR CHARLES HAWTREY'S
Famous Farcical Comedy,
"THE PRIVATE SECRETARY."

WANTED, Aug. 11, Sept. 8, 22, 29, Oct. 6, 13, and 20.

MRS. BRANDON-THOMAS'S COMPANY,
"CHARLEY'S AUNT."

WANTED, Aug. 25, Sept. 1, 8, 18 (3 nights), 22, 29 Oct. 13, 27, Nov. 24.

By arrangement with Mr. Robert Macdonald,
"PEG O' MY HEART."
WANTED, August 25, Sept. 22, 29, Oct. 6, 16 (3 nights), 20, and 27.

AVERY HOPWOOD'S new comedy, "BACHELOR HUSBANDS,"
Produced at D.P.T., Eastbourne.
Prior to West-End production.
Unanimous opinion: A Big Winner.

Autumn bookings include:
R.C.T., Liverpool.
T.R., Newcastle.
L.T., Edinburgh.
King's T., Glasgow.

For vacant dates,
Address, CECIL BARTH,
37, King-st., Covent Garden, W.C.2.

WANTED, Good Theatres, July 14 (?), July 21, Aug. 4, 11, 18, for
"OUR FLAT."
Now on Gulliver Circuit.
ARTHUR GIBBONS,
22, Fielding-road, W.4.

WANTED, Sept. 29.
First Vacant Date for
"AT MRS. BEAM'S."
Wire, ARTHUR GIBBONS,
22, Fielding-road, W.4.

WANTED, August Bank Holiday week for
IMPORTANT LONDON STAR.
Wire, ARTHUR GIBBONS,
22, Fielding-road, W.4.

WANTED, next week and on, for
"MARRIAGE BY INSTALMENTS."
To follow Westcliff.
ARTHUR GIBBONS,
22, Fielding-road, W.4.

WANTED, for
"A ROYAL DIVORCE."
June 30, to follow Plymouth, July 14, 21, 28, between London and Liverpool.
Wire, ARTHUR GIBBONS,
22, Fielding-road, W.4.

WANTED, next week, May 26, for
"THE ROTTERS."
Owing to theatre double booking.
ARTHUR GIBBONS,
22, Fielding-road, W.4.

THE LIONEL BUTE PRODUCTIONS.
"BLUEBEARD'S 8TH WIFE,"
Red Co.

WANTED, August 7, 8, 9 (S.W.), Sept. 22, Oct. 20, Oct. 27, Nov. 17, Nov. 24.

"BLUEBEARD'S 8TH WIFE,"
Blue Co.

Sept. 29 (?), Oct. 6, Oct. 27, Nov. 3, Nov. 24.

"BLUEBEARD'S 8TH WIFE,"
White Co.

Oct. 6, Nov. 3, Nov. 10.

Communications to
LIONEL BUTE,
38, Bury-street,
St. James's,
London, S.W.1.

'Phone: Regent 5534.

For other Theatres Wanted see Displayed Wanted Section.

ARTISTS WANTED.

WANTED, Actors, special performances, London; no money. 15, Yeoman's-row, S.W.3.

WANTED, for Blackpool, Douglas, Scarboro', and Bridlington, first-class Baritones for song demonstration. Apply, immediately, Room No. 1, The LAWRENCE WRIGHT MUSIC CO., 19, Denmark-st., Charing Cross-rd., W.C.2.

WANTED Known. We procure engagements and teach Voice Production, Stage Dancing, Elocution, Film Acting. Established 1896. FRANK PERRY'S AGENCY, 145, Wardour-street, W.

WANTED, for America,
Good Dancers.
Good Dancers.
Good Dancers.
Must be young, pretty, and of medium height.
Apply, Mon., 26th., 6-8 p.m.,
BARRI, 77, New Oxford-st.

WANTED,
Chorus Dancers.
Height 5ft. 2in. to 5ft. 4in.
Apply, DRENNEN,
Rehearsal Rooms, 10 and 11, Gt. Newport-street, Charing Cross-road, W.C.,
10 a.m. Monday.

ARTISTS' WANTS.

WANTED, by CISSIE CAVE, Com. and exp. dancer. Mon. on; C. P., revue, or halls. Best offers. Opera House, Dudley.

WANTED, for the SIX MERRY MADCAPS, a pretty singing and dancing act; revue or halls; lovely wardrobe; also Panto., sure draw. A. SAKER, 52, Grosvenor-street, Higher Broughton, Manchester.

WANTED, engagement, any capacity, by experienced actress (38); also clever Child, where children may travel. Open to offer. LEE, Hut, Broad Town, Swindon.

MUSIC HALL ARTISTS WANTED.

WANTED, large and small Acts of all descriptions. Write to BOOKING MANAGER, Coliseum, Shoreham, giving full particulars of acts and lowest terms, also date sheet.

WANTED, Lady or Gent. Vocalist or Entertainer, for spa concerts. Audition Thursday, 12.30, Room 4, 3, Bedford-street, Strand, W.C.

WANTED, Variety Acts (small), in Birmingham district, communicate; also lady, accustomed to double act and sketches, not small build, with own turn preferred. Full particulars, recent photo, rock bottom terms, BERT LLOYD, Opera House, Dudley.

MUSIC HALL ARTISTS WANTED.

WANTED, Big Acts for galas near Birmingham, Monday, Aug. 4 and 6. Nothing too big and sensational. Send printing and lowest terms for one or two days to
GEORGE BLISS AGENCY,
27, Hurst-street, Birmingham.
P.S.—Seen by appointment only.

MUSIC HALL ARTISTS' WANTS.

ELEANOR KENDALL,
ELEANOR KENDALL,
Soprano,
in selections from her repertoire.
WANTED, Monday next, onward. 10, Station-road, Penge, S.E.20.

WANTED, by RENDA RUDD, Comedienne, June 2, 9, 16; precede South Africa. May 26, Victoria Palace.

WANTED Known, TRUMPET-MAJOR WIX, King of the Posthorn, Bugle, and Trumpet, vac. June 2, on. Wire, Old Catton, Norwich.

HADLEY HARMAN,
The successful Characteristic Comedian.
WANTED, Monday next, also June 2. Wire, 23, Acomb-st., Whitworth Park, Manchester.

WANTED Known, PERCY OURRY, Comedian, liberty Monday, halls, revue, sing, dance, patter; h. refs. Albion Hotel, Sunderland.

WANTED, Monday next, by CLIVE, Char., Com., Mus. Spec. A happy combination of wit and music seldom met with. Wire, 14, Wheelergate, Nottingham.

WANTED Known, FRED ROY, Felix Impersonator; novel, sensational, Gymnast; vac. 26th, June 2. 17, Regent-square, Heavitree, Exeter.

WANTED, Monday next, also June 2, 9, The Wonder Show.
NIGEL CELLSUS & CO.
NIGEL CELLSUS & CO.
Most Beautiful and Magnificent Mystery Show.
Featuring Tony Travers and Marie Costello in the Glorious Phantasy, "The Maids of Japan" and "The Carnival of Lanterns."
Address, Playhouse, Blackwood, S. Wales.

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DICK and EDDIE,
Comedy Sensational Equilibristic Novelty. The only act of its kind.
WANTED, Mon. next, May 26, June 2 and 9. 77, Brook-st., Kennington, S.E.

IIZUKA and PARTNER.
Sensational Japanese Hand-balancing and Acrobatic Act.
WANTED, June 2, 9, 16, May 26, City Varieties, Leeds.
Wire or write, Nog's Bungalow, Fleetwood.

WANTED, Monday and July by THE TWO DANIELS, amusing nigger act. B 105, Sherbourne-road, Birmingham.

WANTED Known, The LANGLEYS, the great sensational comedy equilibristic and aerial trapeze act. Vac. Monday and June 2. Wire, this, Coliseum, Shoreham-by-Sea.

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Open for First-class Revue and Panto.
WANTED, JUNE 16, 23, 30.
Wire or write this week,
Woodville, Towneley Side, Burnley.

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WANTED Known, ROLLO, on the high rope. An ideal gala act. At liberty Whit. Monday, Tuesday, Wednesday. Coms., 98, Peel-street, Rochdale.

WANTED, by LES OSTIERS, Com. Gymnasts. Lib. Gala, Circus. 32, Dante-road, Newington Butts, S.E.

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WANTED,
Novelty Water Acts of all descriptions, and
Good Doorsmen of good appearance.

CAPTAIN WOODWARD,
The Aquarium,
Wembley Exhibition.

MUSICIANS WANTED.

WANTED, MISS H. STAID, Mus. Dir., late Leicester, to communicate H. HARLES, 12, Wilna-road, Earlsfield, S.W.18.

WANTED, immediately, for cinema in Yorkshire, Orchestral Conductor-Pianist; must be capable showman, who can put his goods in the window; one who has own library and can sing preferred; permanency to suitable man. State wages and enclose copies refs. Box 155, "The Era."

WANTED, Pianist-Conductor, variety and pictures, twice nightly, 1 matinée; must have up-to-date library and fit pictures; open June 2. Terms, first letter, G. CASEY, Grand Cinema, Basingstoke.

WANTED, a Leader, for a London music hall; must have big, strong tone; salary £4 10s. Write for particulars to Box 165, "The Era."

WANTED, Violinist-Leader, evenings, no Sunday; permanent; salary £5; audition in Cannock. MUS. DIR., 18, Wolverhampton-road, Cannock, Staffs.

WANTED first-class Solo Violinist-Leader, for small orchestra. Also Lady or Gent. 'Cellist from Whitsun till October, for inland resort, daily concerts. Audition Thurs., 11 to 12.30, Room 4, 3, Bedford-street, Strand, W.C.

WANTED, first-class Leader, for a London music hall; must be an artist; £4 10s. per week. Box 163, "The Era."

WANTED, Leader for orchestra of 7; must be first-class Violinist; good engagement to right man. Also 'Cellist. Apply, DELMONTES, 22, Lord-street, Liverpool.

WANTED, first-class Violinist, able to take lead if necessary; must have cinema experience; good money. Apply, ELLIS, Carlton Cinema, Sackville-street, Dublin.

WANTED, Violinist (Soloist); also 'Cellist, combine Drums; three months' season, commencing Whitsun; Margate café; 5 hours daily. Apply to-morrow (Thursday), 12 noon. GRAY, 12, Archer-street, West 1.

WANTED, good Violinist, position Band Corporal; ex-cavalry N.C.O. preferred. Apply, Box 164, "The Era."

WANTED, good Violinist. Call Wednesday or Thursday, MAY WALTER ORCHESTRAL, 3, Macclesfield-st., Shaftesbury-avenue, W.C.

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WANTED, first-class Violinist; must be first-rate musician and able to fit pictures essential; audition to-day at 3 o'clock. Apply, CINEMA DE PARIS, Bear-st., Leicester-sq., W.C.2.

WANTED, June 2, first-class Violinist (male); cinema; six evenings; £3 10s. per week; Tavan, Alder, &c. State age, qualifications, M. D., 41, King-street, Moston, Manchester.

WANTED, FIRST TRUMPET, MUST BE FIRST-CLASS MAN. WRITE STATING EXPERIENCE AND PREVIOUS ENGAGEMENTS, TO MUSICAL DIRECTOR, BRIGHTON TOWN HALL.

WANTED, at once, to Enlist or Re-engage, Solo Cornet; bounty offered; single men only. Apply, stating age, to BANDMASTER, Victoria Barracks, Portsmouth.

WANTED, first-class Cornet, also Trombone (capable of Saxophone preferred); young and smart, for first-class Dance Orchestra. Full particulars, terms, photos, &c., to MANAGER, Central Pier, Morecambe.

WANTED, first-class Tuba (circular preferred), for stage band; long tour. Fullest particulars and terms to JOE MORRISON, Hippodrome, Aldershot.

WANTED, Euphonium and two Cornets, to enlist or re-enlist, for Band 17/21 Lancers; bonus; good men; seaside engagements. Apply, BANDMASTER, Alwal Barracks, Tidworth.

WANTED, Trombone and Cornet Players for ex-Service Men's Band (pitching). Write, CORNET, 13, Pembroke-mews, Kensington, W.8.

WANTED, first-class Saxophonist, for provincial dance orchestra; immediately; double on banjo preferred; only tip-top man considered. Also a Violinist. State lowest salary for permanency, no fancy prices. Box 154, "The Era."

WANTED, 'Cellist; evenings; first-class player only. Terms and refs. to 33, Bennetthorpe, Doncaster.

WANTED, 'Cellist, exp. cinema, 6 evenings, 2 mats.; audition essential. M. D., Empire, Wakefield.

WANTED, 'Cellist, Harpist, or Guitarist (either sex), for open-air pitching with lady singer; healthy life; companionship and unique experience; share takings; refinement essential. Box 170, "The Era."

WANTED, first-class Flautist; must be soloist and used to concert programmes. Apply, JOSEPH MUSCANT, Piccadilly Picture Theatre, Manchester.

WANTED, Pianist-Organist (combined instrument). Call, mornings, 11 to 1.30, GRAND CENTRAL CINEMA, Hackney-road, E.2.

WANTED, Solo Organist, Fridays; permanently; audition. Apply, PAVILION, High-street, Clapham, S.W.

WANTED, lady, excellent Pianiste, and Jewess to write, enclosing photo., to MUSICAL DIRECTOR, Box 178, "The Era."

WANTED, two lady Pianistes for London; must be experienced. Write, MUS. DIR., Fulham Grand Theatre, S.W.

WANTED, Orchestral-Pianist; must be able to play at sight; hours 7 to 10.30; lowest terms for summer months; audition essential. Apply, AILEEN MOULDING, M.D., 11, Thorpe-rd., Staines.

WANTED, Pianist and 'Cellist; odd evenings; 7 to 10; vocalist preferred. Write, with terms, COOK, 11, Coval-road, S.W.14.

WANTED, for Blackpool, Douglas, Scarboro', and Bridlington, first-class Pianists for song demonstration; must be good sight readers and able to transpose. Apply, immediately, Room No. 1, The LAWRENCE WRIGHT MUSIC CO., 19, Denmark-st., Charing Cross-rd., W.C.2.

WANTED, Pianist, lady or gent., must be brilliant dance pianist, for 4 months' seaside engagement; also Violinist, to combine Banjo or other instrument pref.; must be lively. State terms to Box 182, "The Era."

WANTED, immediately, first-class Relief Pianist (gent.). RAIS ORCHESTRAL AND VARIETY AGENCY, 48, Rupert-street Shaftesbury-avenue, W.1.

WANTED, for Riviera Orchestra, Harpist or Pianist, with Portable, Flute, and Cornet. Terms shares. Apply, C. PIGGOTT, Sec., 1a, Beacon-street, Falmouth.

WANTED, good musician, Harpist or Portable, to join Violinist and 'Cellist, pitching, or will join others GIBSON, 240, Harehills-lane, Leeds.

WANTED, Banjoist, young, smart; also Harmonium player, to join Violinist for pleasure steamer trips at popular seaside resort. F., 20, Kingsland-road, Plaistow, E.13.

WANTED, Ladies' Trio,
for café in Portsmouth;
must have good library;
experience and personality.
Five hours' performance daily.
Permanency right people.
State terms, &c.,
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WANTED, brilliant expd. Violin-Leader, £5; Organist (Reed), £4; also 'Cello and Bass; all evenings only, cinema. Only first-class men apply (letters only), stating age and full particulars, to H. BOLTON, 10, Richmond-avenue, Prestwich, Manchester.

WANTED, for Norway Cruises, good, smart Pianist, 'Cello, or Violin, doubling Sax., and smart Drummer. Write, CLIVE PARSONS, 202, High Holborn, W.C.

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WANTED immediately, for Germany, Ladies' Jazz and Novelty Bands, capable playing concert music preferred but not essential; must appear in costume. Also Lady Musicians, all instruments. Photos, refs., and salary expected (all fares paid). DAVIES & SHARP, 37, Shaw-street, Liverpool.

WANTED, for Germany, first-class Dance Bands, Military and Brass Bands, Double-handed Musicians, all Instruments; jazz and straight; fares paid. Photos., refs., and salary, DAVIES & SHARP, 37, Shaw-st., Liverpool.

WANTED, four Violinists, three Pianists, one 'Cellist, either sex, for season; seaside resort; hotel and café work; must be experienced; musicians who can double Banjoline or Drums for dance required if possible; audition, London, Friday, between 10 a.m. and 1 p.m.; place will be notified. Apply immediately by letter, giving full particulars, references, and terms, to MR. ERIC GOMEZ, Box 152, "The Era."

WANTED, String Instrumentalists who can double on Drums, for liner engagement. ALFRED RIESS, National Entertainment Association, 18, Charing Cross-road, W.C.2.

WANTED, VIOLINISTS, 'CELLIST, BASS, FLUTE, OBOE, CLARINET, HORN, CORNET, TROMBONE, DRUMS, PIANIST, male musicians (under 30 years of age), to form a first-class Orchestra, with view of high-class engagements. Preference given to Musicians who can double.

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Musicians Wanted to Register for Engagements.
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Near Hammersmith Station and Bridge.

WANTED, Leaders, Pianists, 'Cellists, Contrabassists, to register for Atlantic liners, summer session; audition essential.
Also B flat Trumpet (flat pitch), double-handed musicians, Drummers; Clarinet and E flat Alto Saxophone (flat pitch); 'Cello and E flat Alto Saxophone (flat pitch); 'Cello and Tenor Banjo; Bass and Trombone; Bass and Tenor Banjo; Violin and E flat Alto Saxophone (flat pitch); Violin and Drums; Violin and Tenor Banjo.
Messrs. C. W. & F. N. BLACK, Music Directors, 37, School-lane, Liverpool.

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WANTED, Engagement by VIOLINIST, FIRST-CLASS LEADER.
West-End experience.
Box 658, "The Era."

WANTED, Engagement by BRILLIANT LEADER-VIOLINIST. Could open with first-class Orchestral Pianiste.
Box 97, "The Era."

WANTED, Permanency by experienced M.D., Violin; picture fitting a speciality; extensive up-to-date library; good powerful tone; mod. terms; distance no object. K., 5, Clarence House, 204a, High Holborn, W.C.1. 'Phone, Museum 4335.

WANTED, BY MUS. DIR. VIOLINIST, WITH OWN PIANISTE, JOINT ENGAGEMENT (COAST PREF.); FULLY EXPERIENCED AND CAPABLE OF CONTROLLING ANY ORCHESTRA; LARGE LIBRARY (ALL LINES); AT PRESENT DOING CAFE, CINEMA, AND DANCE WORK.
WOULD GIVE AUDITION, OR STATE WHERE COULD BE HEARD, ON APPLICATION TO BOX 157, "THE ERA."

WANTED, engagement as M. D. (Violin); Rept. or Viola; 20 years' experience. Terms moderate. VIOLINIST, 1, Jordan-avenue, Kimberley-street, Hull.

WANTED Known, Pianiste-Conductress, excellent library, desires change; expert and artistic fitting to pictures a speciality; can be heard playing; ex. references. Box 171, "The Era."

WANTED, Engagement by young, energetic Showman-Conductor, Solo Violinist or Baton; any business; toured and played all principal theatres in Great Britain, born in the business; biography appeared in "The Era," August 10, 1910. Successful programmes need careful fitting with appropriate and pleasing music; extensive up-to-date library. Wire or write, DARIUS, 203, Park-road, Barnsley.

WANTED, by Piano-Conductor, change; library 5,000 sets; own orch. if required; 18 years' experience. Box 161, "The Era."

WANTED, Engt. by exper. and reliable Rep. (lady); London or seaside. 75, Summerley-st., Earlsfield, S.W.18.

WANTED, engagement for the summer by Violiniste Rept.; London experience. KITTIE GILBERT, 2, New Priestgate, Peterborough.

WANTED, by experienced Rep. Violiniste, Engagement in cinema, café; strong tone; good sight reader; reliable.
4, Cressy-place, Stepney Green.

WANTED, Engt. by Rept. Violinist (gent.), cinema; ex. refs. Box 167, "The Era."

WANTED, engt. as Rep. Violinist; good tone and reader; exp. any bus.; join good summer party. A. MORRIS, 92, High-road, W.4.

WANTED Known, a smart young Violinist; good tone and reader; will pay £5 to anyone obtaining a sit. for him as Rep. in music hall or theatre, &c. Box 175, "The Era."

WANTED Known, Leader Violiniste at lib. Exp. any bus.; library; will dep.; with or without own orchestra. VIOLINISTE, 51, Church-street, Camberwell, S.E. Hop 5572.

WANTED Engagement by first-class Solo Violiniste-Leader; library; highest testimonials. EDITH L. MAINWOOD, G.S.M., 27a, Ravenstone-street, Balham, S.W.

WANTED Known, Violin (Leader), MISS GERTRUDE HAMPSON, 'Cellist, LISTER CARTER: experienced; reliable; any business. CARTER, 11, Squirrel-ditch, Huddersfield.

SCOTLAND.
WANTED, engt. by accomplished and thor. exp. Leader-Violiniste, in hydro, café, or season engt.; 10 years' experience; audition arranged. Particulars and terms to VIOLINISTE, 31, Gayfield-square, Edinburgh.

WANTED, by Violinist-Leader or Rept. (lady); any business; excellent refs. 12, The Highway, Moulscoomb, Brighton.

WANTED, by exp. Violiniste-Leader, Engt.; cinema, hotel, or café. 1a, Porchester-mews, Bayswater.

WANTED, by first-class Violiniste-Leader and Soloiste (French lady), with or without own musicians, engt.; hotel pref.; splendid library; Press notices, &c. Write, M. D., c/o Miss Wilson, 21a, Newman-street, W.1.

WANTED, re-engagement by a Leader-Violiniste as Leader or Rep.; fully exp. in London variety, super cinema, and café work. VIOLINISTE, 177, Adelaide-road, Swiss Cottage, N.W.3.

WANTED, by IRENE DE WITT, experienced Violinist-Leader, good offers. 36, Bulstrode-road, Hounslow.

WANTED, Engagement by Violiniste as Leader or good Rep.; good sight reader and thoroughly reliable (lady). VIOLINISTE, 93, Tyers-st., Kennington, S.E.11.

WANTED, Engagement, any business, by experienced Orch.-Leader.
Tip-top Violinist and brilliant Soloist.
Excellent library if required.
A. W., 22, Tavistock-place, Russell-square, London, W.C.

WANTED, Engagement by Solo Violinist and Leader; good library. S. SAVILLE, 46, Gloucester-road, Regent's Park, N.W.1.

WANTED, Engt. by Violinist; gent.; first-class cinema experience; Lead, Rep.; near London. BERNHARDT, 49, Aldebert-terrace, Stockwell, S.W.

WANTED, Engt. by experienced Leader-Violinist; disengaged; London only. 22, Clapton-common, E.5.

WANTED, by young, smart Violinist-Leader, Engagement with Dance Band. VIOLINIST, 13, Darley-road, Wandsworth, S.W.

WANTED, engagement by a first-class Violinist-Leader, soloist, M.D., cinema, where good music and setting are essential; most extensive up-to-date library; excellent references; can open immediately. Wire or write, 62, Downs Park-road, Hackney, N.E.

WANTED Known, Leader-Violinist and wife. Orchestral Pianist; experienced; can open immediately; London. Box 156, "The Era."

WANTED Known, Violin-Leader, gent., available for long or short Engt.; seaside or near; alone or with own combination; trio to small orchestra and first-class library; straight and jazz; young, reliable; fine tone and appearance. Write, 70a, Murray-road, Ealing, London.

WANTED, by Leader-Violin, Re-engagement, cinema; first-class lib.; excellent ref.; steady, reliable; S.E. district preference, or seaside. Good offers, M. D., 205, Railton-road, Herne Hill.

MUSICIANS' WANTS.

WANTED, Engt. by exp. Leader-Violinist; any business; town or seaside; young, smart. E. B., 81, Eccles-rd., Lavender-hill, S.W.11.

WANTED, engt. as Lead or Repel.; any business; library; fully experienced in all lines; 11 years Hippodrome, Poplar; highest references. T. W. BLACKBURN, 17, Gill-street, Limehouse, E.14. 'Phone, East 1729.

WANTED, by Leader Violin, engagement, Cinema; own library; Press notices, &c. VIOLINIST, 14, Ennis-rd., Finsbury Park.

WANTED, Engt. by lady Violiniste (Rept. or 2nd); seaside; straight or dance orches. Box 502, "The Era."

WANTED, by experienced Violiniste—brilliant soloiste—re-engagement as Leader, Rep., or 1st Violin; beautiful tone and artistry; seaside preferred. C/o MISS WILLIAMS, 91c, Grosvenor-rd., S.W.

WANTED, engagement by lady Violiniste; experienced in solo, conducting, teaching, and orchestral leading; excellent testimonials; first-class hotel, concert party, or café; South Coast preferred. State terms. Box 119, "The Era."

WANTED, Engt. by experienced Violiniste, Continental trained, good-class café or cinema trio, where good music appreciated; any distance; would deputise. "CATHERINES," Alexandra-rd., nr. Eastbourne.

WANTED, by first-class Violiniste, re-engagement; beautiful tone and artistry; soloiste and orchestral; summer or perm.; highest refs. VIOLINISTE, c/o Miss Williams, 91c, Grosvenor-road, S.W.

WANTED, Engagement by virtuoso Belgian Violinist, with her famous Lady Orchestra; finished engagement at Tilley's, principal restaurant of the North, 55, Eastwood-road, Cannon Hill, Birmingham.

WANTED, by Violiniste (young lady), Engagement; thoroughly experienced. 34, Cecil-avenue, Barking.

WANTED, engt. by experienced lady Violiniste, any business; excellent library; London or suburbs 8, Burnfoot-avenue, Fulham, S.W.

WANTED, change by Violinist, doubling Banjo and Banjoline. Can be heard any night.
SPENCE, Majestic Ballroom, South Shields.

WANTED, by VIOLINIST (can double VIOLA and DRUMS), engagement, Leader or Repet. VIOLINIST, 28, Lonsdale-road, Barnes, S.W. Telephone, Hammersmith 1566.

WANTED, situation for experience by boy Violinist. Apply, 10, Acacia-road, St. John's Wood, N.W.

WANTED, Engagement by Second Violin or Viola; seaside or permonent; experienced; any bus.; liberty Monday; would deputise. J. CONDRON, 9, Fishers-row, Wallgate, Wigan.

WANTED Known, Violinist, experienced in high-class dance work, seeks engagements for summer afternoons; booked solid for winter seasons; London only. Box 153, "The Era."

WANTED, engt. by Violinist; thor. exp.; West End; good sight reader; any business; large library; now dis. VIOLINIST, 149, Uxbridge-road, Shepherd's Bush, W.12.

WANTED, Engagement (any bus.) by Violinist and 'Cellist; large up-to-date library; at lib. on Mon., May 26. Letters or 'phone No. 28, or MANAGER, Mr. Parke, M.D., Ye Old Wyche Theatre, Nantwich, Cheshire.

WANTED, Engagement by first-class Violinist; thoroughly experienced in all business; excellent references. VIOLINIST, 3, Oaklands-grove, Shepherd's Bush, W.12.

WANTED, Summer Engagement, Violin or Viola; any bus.; M.U.; at lib. now. CARSWELL, 17, Holt Hill-terrace, Birkenhead.

WANTED, Engagement by experienced Violinist; steady and reliable; season theatre, hotel. Box 173, "The Era."

WANTED, Engagement by smart Violinist and Pianist, straight or dance; Violinist doubles on 'Cello for straight work and Banjo for dance. Orchestral library of 3,000 pieces. Opportunity for managers seeking a couple with whom artistic performance is the first consideration. TAYLOR, 197, New King's-road, S.W.6.

WANTED, by capable Violinist, to join a small party on a pleasure steamer. Address, C. BENSON, 77, Trinity-street, Hull.

WANTED, Engagement by Solo VIOLINIST AND LEADER.
First-class offers.
Box 176, "The Era."

WANTED, Engagement by Violinist; good sight reader and memoriser; any business. H. CHATFIELD, 150, Harwoods-rd., Watford.

WANTED, by experienced Violinist, engagement; any bus.; good tone; town or seaside. G. L., 20, Mysore-rd., S.W.11.

WANTED, by Violinist, young, smart appearance, dance engts.; odd dates or perm.; can be heard at Sun, Kingston (Cabaret) until 23rd; disengd. 24th. D. W., 13, Dagnan-road, Balham-hill, S.W.12.

WANTED, Engagement by Trumpet-Cornet, doubling E flat Alto Saxophone; experienced. J. BINES, 14, Church-rd., Hammersmith, W.6.

WANTED, Engagements by first-class Trumpet; straight or syco. TONY WARHURST, 20, Gladstone-street, Glossop.

WANTED, engagement by real Solo Cornet; promenade concerts or first-class cinema; seaside or town; American Conn Cornet. 90, St. Olaf's-road, Fulham.

WANTED Known, T. O. NOLAN, Cornet and Trumpet; solo and orchestral; at liberty through closing. 917, Garscube-road, Glasgow.

WANTED, by Trumpet, for season; cinema or seaside; reliable and experienced. F. EAST, 7, Albany-road, Manor Park, E.12.

WANTED, Engagement by Solo Cornet; thoroughly experienced any business. CORNET, 12, Borthwick-rd., West Hendon, N.W.9.

WANTED, change, first-class Solo Clarinet, doubling Banjo, and Rep. Violin, desires South Coast engagement; cinema preferred; excellent refs.; fortnight's notice; audition arranged. A. GROVES, 7, Park-avenue, Sutton Coldfield, Birmingham.

WANTED, Re-engt. by Solo Clarinet; any business; last shop 5 yrs.; long experience all lines; ex. refs. COWIE, 32, Cardigan-st., Luton, Beds.

WANTED, Engt., experienced Clarinet, any bus.; would deputise. H. E. JACKSON, 7, Abbey-road, Croydon.

WANTED Known, Clarinet, non-union, at liberty June and July. CLARINET, Alex. Theatre, Widnes.

WANTED, Engagement by first-class Clarinet; sharp or flat pitch. ALFRED BENZING, 27, Capel-street, Bargoed, South Wales.

MUSICIANS' WANTS.

WANTED, Engagement by good Clarinettist; any business; used to pictures. W. J. Glover, 77, Brettenham-road, Walthamstow, E.17.

WANTED Known, disengaged, Clarinet, doubling with Alto Saxophone, and Banjoline (ex-Guards); any business. 14, York-street, Baker-street, W.1.

WANTED Known, first-class Bass, at liberty; late Municipal Orchestra, Brighton; 5 years' cinemas; any business. E. NICHOLLS 38, Chestnut-walk, Worcester.

WANTED, Engt. by first-class experienced Double Bass Player; 3 years last engagement in cinema; any business. BASSO, 24, St. Mary's-road, Hornsey, N.8. 'Phone, Hornsey 3260.

WANTED, Engt. by first-class Double Bass; experienced in best orchestras; all lines. BASSO, 119, Tufnell Park-road, N.

WANTED, Engt., through closing, by experienced Double Bass; season or permanency; Yorkshire preferred. CECIL HALL, 70, York-street, Norwich.

WANTED Known, A. E. JAMES (Bassoon) at liberty owing to termination of tour; first-class experience; high and low pitch. 27, Canterbury-road, Brixton, S.W.9.

WANTED, engt., experienced Trombone; any bus.; good deputy. GOWER, 153, Lillie-road, Fulham. 'Phone, 3778 Western.

WANTED, Engagement by first-class Trombonist; any business. 234, Knutsford-road, Warrington.

WANTED, by Trombonist, summer engagement with military band as second or bass trombone; good refs. TROMBONIST, 124, Northwold-road, Upper Clapton, E.5.

WANTED, Engagements in or around town by C Melody and B flat sop. Sax., doubling on Banjo and Piano. 149, High-road, Woodford Green.

WANTED Known, Saxophone E flat Alto and B flat Soprano; good Leader, in small or large band; read at sight; good tone. GEO. WHITE, 25, Seaford-rd., West Ealing, London.

WANTED, Engt. by E flat Alto Sax and Oboe; flat pitch; seaside or perm.; young, smart; open immediately. Box 129, "The Era."

WANTED, by good E flat Sax., Engagements; evening or perm. 'Phone: Padd. 4682. F. YARROW, 41, Westbourne-terr. North, Royal Oak, W.2.

WANTED Known, E flat Alto Sax., doubling Soprano; vacant; young, smart; town or provinces. H. S., 17, Sterndale-rd., W.14.

WANTED, BY E FLAT ALTO SAXOPHONIST, 15 YEARS' EXPERIENCE. READ AND TRANSPOSE FROM ANY CLEF AT SIGHT. ENGAGEMENT; AN EXPERT AND SHOWMAN; SING AND STUNT IF REQUIRED; LAST FIVE YEARS LEADING LONDON HOTELS; DANCE EXPERIENCE; JUST FINISHED THREE YEARS' CONTRACT. SAXO., 74, WESTBOROUGH-RD., WESTCLIFF-ON-SEA.

WANTED, Engt. by Alto Saxophone, doubling Flute and Pic.; experienced; London or seaside. ALTO, 358, Coldharbour-lane, S.W.9.

WANTED, by exp. 'Cellist, engagement; London, seaside, or deputising; cinema, hotel, or café. ELLEN F. BODEN, 45, Blakehall-road, Carshalton.

WANTED Known, FRANCESCA WOOLF, Violoncellist, disengaged June 1; first-class cinema, London. Musical directors known please write in. 26, Rivercourt-road, Ravenscourt Park, W.6. 'Phone, Hammersmith 1395.

WANTED, immediately, by first-class Saxophonist, E flat alto, B flat soprano, B flat tenor, and Oboe; recent engagements include Herman Darewski's All-British Band, &c. PEARCE, Palais de Danse, Edinburgh.

WANTED, by superior Saxophone, E flat Alto, engt., town or seaside; exper.; good tone; smart appear. Terms to Box 179, "The Era."

WANTED, Engt. by experienced young lady 'Cellist; any bus.; London. CASELY, 18, Clarence-sq., Brighton.

WANTED Known, experienced 'Cellist, open to immediate engagement; hotel, café, or cinema. 'CELLISTE, 115, Warwick-street, S.W.1.

WANTED, by 'Celliste; thoroughly experienced, engagement in hotel or café or deputy work. 'CELLISTE, 25, Bournevale-road, Streatham, S.W.

WANTED Known, experienced lady 'Celliste disengaged. London only. Would deputise. 2, County-gr., Camberwell.

WANTED, by Lady 'Celliste, Cinema Work, or would Deputise; any distance. 'CELLISTE, 10, Hercules-road, London, S.E.1.

WANTED, by Cellist, young, afternoon or evening engagement, or would deputise. Write, ELGAR, 182, Walworth-road, S.E.17. 'Phone, Hop. 2798.

WANTED, engt. by 'Celliste, thor. exp.; hotel, café, or cinema; excel. refs. 118, Birks-road, Cleator Moor, Cumberland.

WANTED, Engagement by lady 'Celliste; experienced pictures, variety or café; terms mod. E. H., 26, Metal-st., Roath, Cardiff.

WANTED, deputy work by lady 'Celliste; London or suburbs. Box 117, "The Era."

WANTED Known, at liberty Whitsuntide, experienced 'Cellist; double Drums for dance work; any business. Box 69, "The Era."

WANTED Known, MR. EDMUND WOOLHOUSE, 'Cellist, free for deputising. 'Phone, Brixton 1355.

WANTED, by 'Cellist, Re-engagement; many years' experience cinema and dance. 43, Gospel Oak-grove, N.W.5.

WANTED, by 'Cellist, engagement; Soloist; 15 years' experience; well up in all lines. ARTHUR STONE, 21, Bramfield-rd., Wandsworth Common, S.W.11.

WANTED, by thoroughly reliable and experienced 'Cellist, engagement in cinema; disengaged May 31, owing to economy. F. W. ANDREWS, 20, Redcliff-drive, Leigh-on-Sea, Essex.

WANTED, engagement by first-class Solo and Orchestral 'Cellist; cinema or any bus.; 15 years' experience. At lib. June 2. 72, Firle-road, Eastbourne.

WANTED, by experienced 'Cellist, gent., good Tour; musical comedy or revue. Write, Box 177, "The Era."

WANTED, Engagement as 'Cellist, cinema or variety, at low salary; had experience. 'CELLO, 245, Shirland-rd., Paddington.

WANTED, by 'Cellist; present engagement cinema, London, change; strong tone. 'CELLIST, 5, Baltic-house, 4, Church-road, Brixton.

WANTED, engagement by Viola (M.U.); strong tone; any bus.; excellent ref. Box 158, "The Era."

MUSICIANS' WANTS.

WANTED Known, Viola, at liberty; would deputise; thoroughly experienced. LOUISE METTERS, 15, St. James's-ter., Primrose Hill, N.W.8. Hampstead 8734.

WANTED Known, first-class Oboeist; disengaged; 20 years all lines experience. Enquiries, Palace, Salford. BARRETT, Goodwin-st., Hull.

WANTED, Engt. by Oboe and Cor Anglais; first-class experience; late Municipal Orchestra, Eastbourne. T. BIRD, 20, Brightland-road, Eastbourne.

WANTED, Engt. by Flautist; orch. or military; first-class performer and soloist. Apply, Box 169, "The Era."

WANTED, engt. by good Flautist. WILDMAN, 37, Westbourne Park-crescent, W.2.

WANTED, Engt., by first-class Flautist and Piccolo Soloist; seas. or perm.; M.U. FLAUTIST, 14, Hodson-st., Wallgate, Wigan.

WANTED, engt. by Orchestral Organiste (pipe or reed); experienced; reliable. Box 148, "The Era."

WANTED KNOWN, EXPERT MUSTEL ORGANISTE and PIANISTE VAC. JUNE 1 FOR CINEMA, &c. THOR. EXP.; LONDON OR DIST. DOROTHY SOUTHGATE, 12, ETHELBERT-ROAD, MARGATE.

WANTED Known Orchestral Organiste, disengaged (not pipe); experienced; also Relief Pianiste; large library. 119, Bedford-road, Clapham.

WANTED, by Oxford Academical Organist., Solo or Relief, appointment immediately; not orchestral. 158, Holland Park-avenue, W.11.

WANTED, Engt. by Organist; orchestral and solo; last post 4 years. REEVES, 7, Durnsford-avenue, Wimbledon Park.

WANTED, Deputising or Permanency by Organist, on Pipe or Mustel organ; capable as Orchestral-Pianist. MUSTEL, 49, Crewdson-road, Clapham-road, S.W.9.

WANTED, Immed. Engt. by first-class Orch. Pianiste-Organiste. 28, Vant-road, Tooting, S.W.17.

WANTED, by experienced Orchestral-Pianiste-Organiste, engagement in town. PIANISTE, 50, Hilldrop-crescent, Camden-rd., N.7.

WANTED, engt., together or single, Orchestral Pianiste; also Orchestral Organiste; experienced, reliable. Box 149, "The Era."

WANTED, by experienced Orchestral Pianiste and Organiste; four days per week regular deputising. V. J., 139d, Queen's-road, S.W.8. 'Phone, Battersea 1337.

WANTED, offers by well-known lady Pianiste (Orchestral and Solo); thoroughly competent any business; lower salary accepted for seaside or country town where there might be good opening for teaching. PIANISTE, 3, Mill-st., Bedford.

WANTED, by known Picture Pianiste, Engagement; experienced; good sight reader. Box 66, "The Era."

WANTED, by Pianiste, solo and orchestral, engagement; permanent or deputising; fully exper.; hotel, café, or cinema; excel. refs.; large library. PIANISTE, 8, Stanhope-terrace, N.W.1.

WANTED, by Pianist-Vocalist, A.R.C.M., Summer Engagement; seaside, or would deputise in London. 18, Queensborough-terrace, W.2. MISS EVETTS.

WANTED, West Country hotel, café, or kinema engagement, by the "Clarewood Duo," lady Pianist (brilliant Soloist and Soprano Vocalist) and gentleman (Violin and Viola Soloist and first-class Piano-accompanist); both well-known and experienced artists; own comprehensive library of high-class music. Good offers to Box 137, "The Era."

WANTED Known, experienced Pianiste-Accompanist, with two or three evenings free, 6 to 9, open to engagement. Violinist, 'Cellist, or Singer; exceptionally good sight reader; Coast. ST. DAVID'S HOME, Ealing, W.

WANTED, Engt. by experienced Orch. Pianiste or good deputising. DOROTHY MELLISH, 25, St. Albans-rd., Harlesden, N.W.10.

WANTED, Engt. by known Orch.-Pianiste; good sight reader; would deputise. 8, New Quebec-st., Portman-square, W.1.

WANTED Known, thoroughly exp. Orch. Pianiste desires change; good reader; artistic performer; first-class library; cinema hotel, café; good offers only. Box 151, "The Era."

WANTED, engts., young lady Pianiste; good reader; dance or classical. N. HOE, 60, Dairsie-road, Eltham, S.E.9.

WANTED, Deputising, &c., by expd. Pianiste; solo or relief. Write or call, G. D., 31, Westend-avenue, Leyton, E.10.

WANTED Known, brilliant Solo or Relief Pianiste; free. Dep. or permanent. 53, Rattray-road, Brixton.

WANTED Known, reliable and experienced Orch. Pianiste wants deputising three days a week. 53, Rattray-road, Brixton.

WANTED Known, Orchestral and Solo Pianiste, 10 years' exp.; Cinema or any business; Provinces or London; evenings only; 50s. PIANISTE, 43, Streatley-road, Brondesbury, N.W.6.

WANTED Known, experienced Orchestral Pianiste, now disengaged; sight reader; would deputise. PIANISTE, 17, Stowe-road, Shepherd's Bush, W.12.

WANTED, engagement by fully experienced Orchestral-Pianiste, cinema. PIANIST, 34, Gt. Windmill-st., Piccadilly.

WANTED, engagement by an exper. Orch. and Solo Pianiste; hotel, café, or cinema. L. CHAMBERS, 75, Belgrave-road, S.W.1.

WANTED, Engagement by Orchestral and Solo Pianiste; thoroughly experienced in dramatic, variety and picture work; highest references. MISS LIZZIE SPEARING, M.U., 104, Foster Hill-road, Bedford.

WANTED, by brilliant Relief Pianiste, expert fitter, 15 years' London cinemas, permanency or deputising; good offers only. McNEIL, 71, St. George's-road, Southwark.

WANTED, Engagement in orchestra or together, Pianiste and Violiniste; August; ladies; café, hotel, boarding house; terms by arrangement. BURNARD, Queen's-road, Stonehouse, Glos.

WANTED, Engagement by brilliant lady Pianist, G.M.; experienced Orch., Hydros., &c. 10, Orchard-gardens, Goodmayes.

WANTED, Orchestral Pianiste (exp.); cinema engagement; would accept small salary for further experience. GRANT, c/o Bird, 81, Amhurst-road, Hackney.

WANTED Known, exp. Orch. Pianiste; high-class musician. M. LILAR, 19, Barnard-hill, N.10.

MUSICIANS' WANTS.

WANTED, by experienced Pianist-Organist (Mustel); pictures or variety; good refs. PIANIST, Bungalow, Connor Downs, Cornwall.

WANTED Known, Pianist (Medallist) Vocalist; disengaged; deputy or permanent; cinema, alfresco, hotel. WATSON, 173, Graham-rd., Hackney, E.8.

WANTED, Engt. as brilliant Relief Pianist; can play with orch. if required; mod. terms for permanency. Apply, 17, Park View-crescent, New Southgate, N.11.

WANTED Known, Pianist, good sight reader, technique, testimonials, seeks exp. in good orchestra (cinema, café); small salary would be req.; experience main thing; dis. soldier; London dist. pref., but outside not obj. to. PIANIST, 12, Wilna-road, Earlsfield, S.W.18.

WANTED, by moderate Pianist, experience on Organ; services for expenses; London district. Box 159, "The Era."

WANTED, by Pianist (gent.), engt. in cinema; solo; or would join Violinist for joint engt.; no orchestras; fine large library; experienced; good refs.; terms low. MORRISON, c/o Hayes, Hoton, Loughborough, Leicestershire.

WANTED, engagement by Solo Relief Pianist or Organist. West-End references. Apply, 32, Josephine-av., Brixton.

WANTED, engt. by brilliant Jazz Pianist; first-class rhythm and syncopation; read anything. Appearance, personality, and showmanship. At lib. now. B. GORDON, 31, Aldershot-rd., Kilburn, N.W.6.

WANTED Known, HENRY M. ELLIS, expd. Orch.-Pianist and Accomp.; own dance numbers. 111, Grayshott-rd., S.W.11.

WANTED, Engt. by good Relief Pianist (gent.); would deputise; exp. R. SUDBURY, 157, Chatham-avenue, Murray-st., N.1.

WANTED, engt. by exp. Orch. or Relief Pianist; London only; highest test. Box 181, "The Era."

WANTED, engagement by experienced young lady Harp Player; will go anywhere. H. SMITH, 5, Oliver-road, Walthamstow. 'Phone, Regent 3494.

WANTED Known, MAUD GRUNDY, Harpist, 17, Narcissus-road, West Hampstead, N.W.6.

WANTED, by Lady Harpist, brilliant soloist, orchestral; R.A.M. Medallist; good app. Write, HARPIST, 41, Fellows-road, S. Hampstead, N.W.3.

WANTED Known, first-class Solo and Orchestral Harpist; disengaged; experienced symphony, cinema, café, &c.; brilliant soloist; excellent refs. HARPIST. Box 172, "The Era."

WANTED Known, ERNEST BENN, Orchestral-Harpist and Pianist, at liberty (late 2 years Silver Cinema, Shepherd's Bush). Address, Theatre Royal Yard, Scarborough.

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The Council does not bind itself to accept any offer.
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NOTICE
The present situation between the Actors' Equity Association and the Producing Managers' Association of America may result in a lock-out of actors in the theatres of that country on June 1, 1924.
As certain American managers have announced that they would bring over strike-breakers from England, it is felt advisable by the Council of the Actors' Equity Association respectfully to warn all English actors of the situation, so that they will not sign contracts involving services after June first without insisting upon the following clause being included:—
"The term of employment mentioned in this contract is subject to suspension or termination by any rules or regulations duly adopted by the Actors' Equity Association of America."
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Molly (the Captain's Daughter) Mlle. La Tesla
Norah Delaney (an Actress) Miss Winnie Russell
Mlle. Gerritti (an Acrobat)..Mlle. Roma
Joe (the Steward) .....Mr. Harry Austin
Willie Hay (Wireless Operator) Mr. Robert Calvert
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I wish to give a total denial to the said rumours. Thomas O'Brien has never had any connection with any show in a managerial capacity, and strong steps will be taken against any person who can be proved to have made or repeated the above slander.

HUGH ROBERTS, *General Secretary.*

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"THE MASK AND THE FACE."

At Brighton.

Pier Zanotti	Brember Wills
Ugo Praga	George Merritt
Delia Fambra	Hope Tilden
Wanda Borelli	Jane Graham
Georges Almaire	Ivan Sampson
Nina Zanotti	Joan Hay
Luigi Bunghi	Michael Sherbrooke
Franco Spina	Leslie Banks
Savina Grazia	Athene Seyler
Count Mario Grazia	Frank Cellier
Andrea	Harry Thompson
Teresa	Esme Hubbard
Tito	Edwin Morton
Town Councillor	Roy Graham
Town Councillor	Leonard Walker

"The Mask and the Face," presented at Brighton prior to the London production on May 27, has many points in its favour. It possesses the virtue of originality and is in parts certainly funny. It was very cleverly acted throughout. It is a farcical comedy in three acts by C. B. Fernald, and freely adapted from the Italian by Lingi Chirelli. Beautifully staged and dressed, it deals with Count Mario Grazia and his wife Savina. Their home is on the shore of Lake Como. The Count holds very strong opinions as to a husband's duty in punishing an unfaithful wife. He airs to his friends the opinion that a man is justified in killing such a wife, much to the amusement of Pier Zanotti, a cynical man of the world. By a mistake, the Count is made aware that his wife has a lover, and, full of fury, he seeks her room, only to find the culprit has escaped. Thinking all his friends know of his wife's betrayal, he tells her she must disappear, and he will state that he has killed her. Thus, to save the mask he wears, he persists, and his wife Savina leaves him for London. His friends are horrified to learn that he strangled his wife and threw her body into the lake. He is tried and acquitted, owing to the provocation, and ten months elapse before he returns to Como to be received as a virtuous hero who has put from him the woman who ruined his life. Their mistress's dress being found in the lake, where, as a matter of fact, the wife had thrown it, the Italian servants are heart-broken and beg the Count to have his wife's body recovered and given a decent burial. Then begins the farcical element. To save his dignity he dare not confess his wife is alive, yet he must do something to pretend he is willing to give her proper interment. So he decides to utilise an old statue and make believe it is the body of his wife. Savina, tired of being away from the husband to whom she is in reality devoted, returns. In his heart the Count loves his wife, but the mask of humbug keeps him fearful of losing his dignity, and laughable episodes end the story, with the Count having to make a clean breast of everything.

Throughout, the acting was of the best. Miss Athene Seyler being cleverly amusing as the supposed "body," while Mr. Frank Cellier fully sustained his reputation as the Count and played a long part most skilfully. Mr. Michael Sherbrooke gave a splendid study of the Italian Mayor-elect, Luigi Bunghi. As the cynic, Mr. Brember Wills was delightful, and a characterisation meriting fullest praise was that of Miss Esmé Hubbard as Teresa. Mr. Ivan Samson played the part of the artistic sculptor, Georges Almaire, well, and Mr. George Merritt was decidedly good as Ugo Praga, the judge. Mr. Leslie Banks was well chosen as Franco, and the Misses Hope Tilden, Jane Graham and Joan Hay filled their respective parts with credit. The play was well received.

"HA! HA!"

At the Theatre Royal, Stratford.

The S.B. Productions introduced to London on Monday night this pot-pourri revue, after a three months' provincial tour. In ten scenes, some of the concert variety type, the combination is excellent. The dressing is elaborate, the scenery excellent, and the music tuneful, with the songs topical and up to date. Miss Claire Forster, both as singer and dancer, is decidedly above the average. With Mr. Alfred Brookes, she is very good in the coster scene. Assisted by Miss Rosie Dempsey, the Martell Girls are responsible for some speciality dancing. Miss Beatty Harold's Scala Girls materially enliven the revue with their graceful gyrations. Miss Dorothy Barnes is charming, and her song regarding the reticence of "Millicent" was given in delightful style. Mr. Lewis Gray proved himself an actor of many parts, and Alex Kennedy did well in his sailor role. Miss Rosie Forster was fascinating as the river girl, as well as other characters, and the Merry Four were very quaint, especially in their farmyard song.

WIMBLEDON THEATRE.

There was a large audience at the Wimbledon Theatre on Monday evening to witness that amusing American character-comedy, "Potash and Perlmutter," which, as presented by a capital company, proved greatly to the liking of everyone—for who could fail to laugh at the quarrels and the "make-ups" of the quaint yet loveable partners? Mr. Joe Hayman was very good in the part of Abe Potash, while Mr. David J. Erlston, as Mawrus Perlmutter, was equally successful. Miss Mildred Franklin was particularly excellent as Mrs. Potash; Miss Amy Gilbert her pretty and engaging daughter, Irma; and Miss Dorothy Galbraith quite delightful in the sympathetic part of Ruth Goldman. Mr. Norman Craig was excellent as Boris Andrieff, Mr. Frank H. Dale a dashing commercial as Mozart Rabiner, and Mr. Bertram Hope played well as the lawyer.

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Cleopatra: "My salad days, when I was green in judgment and did not know that

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W.B.P.

"THE BLIND BRIDE."

Drama, by Arthur Shirley, Produced at the Osborne Theatre, Manchester, on Monday, May 19.

Harry Spencer	Paul Neville
Phil Graddon	Albert Sember
Herbert Draycott	Stanley Marsh
Jim Blewitt	Millar Wilson
Mr. Bull	Lincoln Calthorpe
Herr Puffski	A. Caffery
Buda	Edward Martin
Hassan	S. Faulds
Dr. Zambra	Terry Davies
Meomie Knuckle	Amy Rudd
Ruth	Lena Lawler
Mrs. Desterre	Mary Brammer
Helen Desterre	Edith Gregory
Alice Grey	Ethel Bracewell

The production of a play by Arthur Shirley is an event of some importance in melodrama, and it may be admitted that for a first showing the necessity to cut it to the dimensions required for a twice-nightly performance must be something of a handicap. It is an interesting story, which shows with unmistakable clearness the machinations of villainy in its efforts to subvert the natural course of virtue. Alice Grey, a ward of Phil Graddon (an elderly but unprincipled lawyer) and affianced to Harry Spencer, of H.M.S. Vanguard, is persuaded by means of tampered correspondence that her lover is untrue to her, and so eventually consents to sacrifice herself to Graddon's partner, Herbert Draycott, with the motive that her fortune shall be divided between the plotters. Alice, as the consequence of an illness, is blind, and so the deception comes easily. Draycott is already complicated by relations with his pretty housekeeper, Helen Desterre, whose mother, however, is determined that justice shall be done, so far at least as her daughter is concerned. The marriage takes place, and immediately afterwards Alice's lover, Spencer, turns up, and the whole plot is exposed. In the evening, by a villainous ruse, Alice is submitted to the mercy of her detested husband, but she escapes by throwing herself through the window. She is picked up by Spencer and carried to the house of an Oriental mystic, Dr. Zambra, who passes her into a trance for dead, in the interests of the lovers. She lies in the crypt of the village church, while Mrs. Desterre prosecutes her claim on behalf of Helen, but this only succeeds because of the hold she has upon Draycott through being a witness of the latter's stabbing of Graddon, who comes to claim his share of the fortune. Draycott perforce goes through the marriage ceremony with Helen Desterre, while in the meantime Alice, treated by Zambra in the crypt, comes back to life with a recovery of her sight; and the sequel is the appearance of Harold Spencer and Alice to be married, just as Draycott and Helen emerge from the church. To clear the rest of the complications, Graddon staggers on the scene and, after a struggle, which develops "off," Draycott is presumably shot, and so the ending is a happy one for the lovers.

Miss Ethel Bracewell as Alice Grey, the Blind Bride, showed considerable emotional understanding of the part. Mr. Paul Neville's impersonation of the naval officer, Harry Spencer, was excellent. Mr. Stanley Marsh as Draycott displayed a marked acting ability, while his partner in crime, Phil Graddon, was depicted with deliberate emphasis by Mr. Albert Sembers. A good performance was added by Mr. Terry Davies as Dr. Zambra, and Mr. Millar Wilson as Jim Blewitt was capital in a comedy part.

Miss Edith Collins was awarded the £100 Free Scholarship for Singing and Miss Blanche Kirby the £100 Free Scholarship for Piano at the Clifton Cooke Competition. Mr. Philip O'Donnell, L.R.A.M., adjudicated.

CHELSEA LODGE INSTALLATION MEETING

The twentieth installation meeting of the Chelsea Lodge of Freemasons, No. 3,098, was held on Friday at the Restaurant Frascati, Oxford-street, when close upon 100 members of the lodge and visitors were present. The retiring Master, W. Bro. Bruce Green, performed the ceremony of installing his successor, Bro. Henry W. May, as Worshipful Master for the ensuing year. The next "business" was of a very interesting character, W. Bro. Wolfe S. Lyon, P.A.G.P., and Treasurer of the lodge, investing W. Bro. Ernest T. R. Lester, L.R., with the regalia of London rank, which honour has recently been conferred upon him. The newly installed Master then appointed and invested those of his officers who were present as follows:—W. Bro. Ernest Warsaw, P.M., being the Acting Director of Ceremonies; Bro. W. J. MacKay, S.W.; Bro. J. W. Ellicon, J.W.; W. Bro. George H. Dyball, P.M.L.R., Chaplain; W. Bro. Wolfe S. Lyon, P.A.G.P., Treasurer; Bro. Ernest G. Goodwin, Secretary; W. Bro. Albert Le Fre, P.M., L.R.D.C.; Bro. Israel Gilder, S.D.; Bro. J. P. Ling, J.D.; W. Bro. Walter H. Hitch, P.M.L.R., Almoner; Bro. Ernest J. Headworth, Organist; Bro. Will Collinson, J.G.; W. Bro. Fred Lyster, W. Bro. John Enzer, Bros. Alfred Artois, J. M. T. Vost, E. J. Headworth, and Percy Le Fre, Stewards; and W. Bro. J. H. MacNaughton, Tyler. After other business had been transacted the brethren and visitors dined together in the York Room. In addition to those mentioned above, the following members were present:—

W. Bro. Herbert Chenery, P.A.G.S.B.; W. Bro. W. H. Atlas; Erne Chester; Albert Felino; and Bros. Jack Wynne, Edward Giggs, J. Stolberg, Fred Keeton, P. M. Turner, A. H. Snowdon, Billy Danvers, C. Isaacs, W. Scott Adacker, Dick Crean, J. M. Whidden, E. B. Daniels, Jas. W. Laurence, F. Tipper, Alf Daniels, Will Johnson, E. Hambledon, Lewis Leslie, Harry Gold, Bert Lord, Dan Lipton, S. L. Hampton, S. Murray, Tom Arnold, Walter Cranby, Edgar Hooper, Will Stone, C. R. Whittle, Tom Edwards, Geo. Jackley, A. Bown, Jack Royal, George Harris, Jas. Robberds, J. J. Moir, P. Pepper, Herbert Jackson, Harry Marlow, Leslie Sarony, Dan McCarthy, A. E. Lyon, and E. A. Cadwell. The visitors included the following: A. Briscoe, T. Pullen, Norman White, C. J. Cawood, Thos. Vosper, Leonard Neville, G. F. Messer, John Warren, James Brown, P. Morgan, Victor Andre, John Haxon, Edward Bawn, Chas. A. Cohen, Fred Scott, J. W. Winn, Geo. Bolton, Geo. de Grande, J. Millehir, T. E. Crofts, Fred Alexander, T. S. Burnetti, S. P. Brigginshaw, W. Davidson, Arthur E. Were, J. C. McMahon, Ben Hill, H. J. Scott, Walter P. Balls, Evered Digby, C. Douglas Stuart, E. A. Westoby, and W. Collins.

After the banquet the usual loyal and masonic toasts were duly given and replied to, the W. Master giving an example of brevity and conciseness. A specially entertaining musical programme had been arranged by W. Bro. Henry W. May, the direction of which was in the excellent hands of Bro. Harry Marlow. The following artists appeared:—George Doonan, Sammy Shields, Violet King, Olga Charna, Naughton and Gold, S. W. Wyndham, Sydney Ilott, Mr. and Miss Tree (in a clever transmission act—their first appearance in this country from Australia), Thornley Dodge, Doris Ashton and George Bolton. Mr. Percy Langdon was an efficient accompanist.

Fred Leroy Granville, with his company, is now in Cornwall, completing the making of his smuggling picture. They are at present in Fowey, but have arranged to film various exteriors in Polperro, the Lizard, Land's End and St. Ives. Nearly all the men associated with the production of "Contraband" are ex-Army men.

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SONG FOX TROT

Words by CLARKE & LESLIE

Music by HARRY WARREN

Moderato.
PIANO.
KEY Eb.
Oh! ____ you Railway sta - tion Oh! ____ you Pull-man
When ____ the sunshine doz - es At ____ the twi-light's
Till ready
train! Here's ____ my res-er va - tion For ____
call, Mid ____ the frag-rant ros - es I'll ____
my des-ti - na - tion Far ____ beyond the western plain. ____ To see my
be striking pos - os With ____ my loving "all in all" ____ Be-side my
rit.

HEAR IT SUNG BY:—

Miss DOROTHY WARD At the ALHAMBRA This Week.

CHORUS.
Home ____ in Pas - a - de na, Home ____ where grass is
green - er, Where honey bees hum mel-o - dies, And or-ange
trees scent the breeze; ____ I'm gon-na be ____ a Home Sweet Hom - er,
There ____ I'll set-tle down ____ be-neath the palms ____ In someone's arms ____
in Pas-a-de - na Town ____ Town ____
D.S.

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"Dirty Hands, Dirty Face," originally introduced in this country by Nora Bayes, is developing very rapidly as a ballad, chiefly owing to its tremendously strong lyric. Kirkby and Hudson scored a tremendous success with the number at the Victoria Palace; Miss Adele Anderson is introducing it this week at the Gaiety, Tooting; Gladys Carleton finds it one of the most popular numbers in her repertoire; Rubie Lawrence writes: "I am doing 'Dirty Hands, Dirty Face' with enormous success in my act"; Josephine La Barte is using the number in her imitation of Miss Nora Bayes; Stuart Morton still finds "Dirty Hands" the strongest number in his act and the song that gets the most applause.

Cabled advices from New York say that Schertsinger's ballad, "Marcheta," has now completed the first million sale. Klit Gaarde, who has taken his own company of "The Nine o'Clock Revue" on tour, is scoring a tremendous success with his artistic rendering of the number. As he writes: "It is the hit of the production." Ernest Longstaffe, the proprietor of "The Cabaret Players," says "'Marcheta' a sensation with us—should coin money for you." Herman Darewski carries a tenor vocalist with his band specially for the featuring of "Marcheta," and reports it one of his biggest successes. Marie Blanche featured the number when she opened at the Alhambra with tremendous success.

Two of the most solid successes are the waltz-song and duet "Dear Love My Love," by Rudolf Friml, and "A Kiss in the Dark," by Victor Herbert. Arthur Klein and Marie Burke have been making a feature of the last-named in their act, and it is to be their feature number on their South African and Australian tours.

DIX, LTD.

Soon the concert party season will be with us, and concert party artists, who have not already done so, should secure the following big winners immediately, "I Love Kids," the great comedy chorus song. At its initial "try out" at Blackpool last week it was acclaimed to be the best comedy song this year. "Wait Till You See My Mary," the great panto. hit. It will be a still greater hit this year in al fresco. "I'll Tell the World," the finest of chorus ballads. This is suitable either for soprano or light baritone. "Blind Love," the most beautiful waltz number ever conceived, has a wonderful lyric, set to the most enchanting melody. "You Never Know What's Waiting Round the Corner" is a rollicking, optimistic chorus song, which will put your audience in high spirits, and send them on their way rejoicing. "Piccaninny Days," a splendid coon song, makes an ideal production number. "Dance Your Shoes Away" is a great one-step number which will appeal to singers and dancers alike. "Blotto" is a refined "drunk" song, which Jack Buchanan is now featuring with enormous success, and which is an outstanding number in "Toni." "Katinka," a wonderful Russian fox-trot song, is one of the biggest numbers in "To-night's the Night," and is now being featured by Miss Heather Thatcher at the Winter Garden Theatre with great success.

LAREINE AND CO., LTD.

This firm's numbers are well to the fore in all concert parties, and many artists are concentrating on "Lareine" items only. The ideal opening chorus adopted by several prominent companies is the Exhibition song, "Let's Go To Wembley." This big success is also being featured by hundreds of artists as a chorus number, and is always sure of a hearty reception.

"The Ogo-pogo" is the title of the funniest foxtrot of the season; this number is destined to be the "rage" wherever it is performed, the "ogo-pogo" himself being the cutest little fellow ever seen.

The "San Prado" Band, playing at the Palace of Dancing, Wembley Exhibition, are featuring with marked success all "Lareine" items. Mr. Johnson (the leader) is enthusiastic about this firm's "dance" tunes.

"Lareine's Rhythm Kings" are still drawing crowds to the Regent Palace Hotel, where they continue to please patrons thoroughly by their delightful renderings of dance tunes, such as "Love's Lagoon," "Sweet Little You," and, of course, "The Ogo-pogo."

L'Oonie, with his wonderful versatility, scores an enormous success with the screamingly funny foxtrot, "The Ogo-pogo."

B. FELDMAN AND CO.

During the last few years concert parties have used an increasing number of Feldman songs. There is a delightful variety in the publications of the Shaftesbury-avenue firm, and, of course, quality is always conspicuous. This season the firm has supplied a record number of parties with material, and few, if any, resorts will fail to echo to the alluring strains of "When Will the Sun Shine for Me?" "A Smile Will Go a Long, Long Way," "Say It With a Ukulele," "Does the Spearmint Lose Its Flavour on the Bedpost Overnight?" "Horsey, Keep Your Tail Up," "Roll Along, Missouri," "Turned Up," "Gigolette," and a score more of the summer season specials issued by this successful firm.

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"REGGIE."
"MONDAY MORNING BLUES."

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"HESITATING BABY."
"MINNESOTA SAMMY."
"GET YOUR DANCIN' SHOES."
"SHE'S FAR TOO GOOD."
"DOWN HENLEY WAY."

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"CHINEE." "ASIA." "CAPRI."
"THE SWEEP."
"WHERE BE GOIN', MARY?"
"LOVE'S LAGOON."
"SWEET LITTLE YOU."

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"BLOTTO" *Now being sung in "TONI" at the Shaftesbury Theatre.*

"KATINKA" *Now being sung in "TO-NIGHT'S THE NIGHT" at the Winter Garden Theatre.*

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THEATRICAL GOSSIP.

"The Punch Bowl"—Theatrical Garden Party—Shakespeare at Hammersmith—H. M. Thorburn Trust Fund.

"The Punch Bowl."

To-night sees the première of "The Punch Bowl," Mr. Archie de Bear's new revue, at the Duke of York's Theatre, in costumes based on the original Cruikshank drawings. The show is in three parts, in the second of which we shall see Punch and Judy up-to-date. The book is by Mr. de Bear, with additional scenes and numbers by Mr. Ashley Sterne, and Mr. Norman O'Neill has composed the music. Mr. Alfred Lester, Miss Hermione Baddeley, Miss Norah Blaney, Miss Gwen Farrar, Miss Sonnie Hale, Miss Marjorie Spiers, Miss Doris Patson, and Mr. Billy Leonard are in the cast.

The Theatrical Garden Party.

The Theatrical Garden Party, the popular annual stage fête, on behalf of the Actors' Orphanage, will be held this year on June 24 at the Royal Hospital, Chelsea. Tickets bought beforehand are only 3s. each this year, and may be bought at any theatre, or from the Garden Party Organiser, 3, Middle Temple-lane, E.C.4.

"London Life."

Rehearsals of "London Life," the forthcoming Drury Lane play by Mr. Arnold Bennett and Mr. Edward Knoblock, are busily proceeding. The cast includes Mr. Henry Ainley, Miss Lilian Braithwaite, Miss Mary Jerrold, Miss Olive Sloane, Mr. Henry Vibart, Mr. Ian Hunter, Mr. Frank Cochrane, and Miss Helen Spencer. The première is expected at the end of the present month.

"The Tropic Line."

The name of Miss Celia Marlow, in the leading part of Cynthia Warburton (the "post-war girl" around whom the play centres) completes the cast of "The Tropic Line," Mr. Noel Shammon's second play—to be produced by Metropolitan Productions, Ltd., at the Everyman Theatre, Hampstead, on Friday evening. The other artists are Charles Quartermaine, Mary Forbes and Wilfred Seagram (all recently back from America, where they played in "Loyalties"), Helen Ferrers, Randolph McCleod, Doris Deane and Claude Graham.

"Confession."

After the run of "The Conquering Hero" at the St. Martin's has ended, "Confession," a play by a new author, Mr. W. F. Casey, will be produced, together with a one-act farcical comedy, "The Grand Cham Mystery," by Mr. Allan Monkhouse. Miss Fay Compton will appear in "Confession," and Miss Hermione Baddeley in "The Grand Cham Mystery."

Playbox Debate.

A Playbox Debate will be held in the St. Martin's Theatre, Thursday, at 4.30 p.m., on "Do We Need a National Opera House?" Mr. R. B. Cunningham Graham will be in the chair. The debate will be opened by Mr. Isidore de Lara. Among the speakers will be Mr. Gilbert Frankau, Mr. Edmond Dulac, Mr. Conal O'Riordan, Mr. Francis Toye, Father Lawes, Mr. Joseph Clayton, and Mrs. Cecil Chesterton.

Exhibition of Scene Models.

At its Wardour-street offices to-day, Wednesday, the recently established Red Knight Productions, Ltd., will open a fortnight's exhibition of the scene models of one of its members, Mr. Hugh Gee, who designed the scenery for "The Lure" at the Savoy Theatre.

Mr. Gee is the stepson of Mr. W. F. Casey, author of "Confession" (soon to be seen at the St. Martin's), and brother-in-law of Miss Hermione Baddeley. He controlled the (Kensington) Playbox Theatre, which produced children's plays two years ago.

"The Conquering Hero."

Miss Florence Buckton, who has been playing in "The Conquering Hero" at the St. Martin's Theatre, has had a nervous breakdown and has been obliged to resign her part. Her place in the cast will be taken by Louise Witting, who played so well in "The Lilies of the Field" at the Ambassadors.

H. M. Thorburn Trust Fund.

The fund which is being raised to assist and educate the two children (Warwick and Joan) of the late H. M. Thorburn, for 12 years manager at the Playhouse, is growing rapidly. Up to now over £450 has been subscribed. Recent donations, in addition to those names published in our two previous issues include :—

Miss June, Miss Ellis Jeffreys, Miss Bertha Northam, Mr. A. E. Abrahams, Mr. A. E. Bundy, Mr. Andre Charlot, Mr. Matheson Lang, Messrs. Walter and Fredk. Melville, Mr. Horace Watson, Mr. George Tully, Mr. J. B. Howard, Mr. Allan Aynesworth, Mr. Henry Wenman, Mr. Arthur Wontner, Mr. Alfred Drayton, Mr. Cecil Barth, Mr. Michael Morton, Mr. Lawson Lambert, Mr. J. Garrand, Mr. E. Arnold, Mr. H. L. Spratt and Mr. W. Gott (L.G.O. Company), Mr. J. Houston, Mr. Alfred Hays, the United Kingdom Advertising Company's Staff (per A. E. Bundy), Messrs. Cecil Roy, Ltd., Mr. Charles Waleman, Mr. Fred Lewis, Mr. Norman Worcester, Mr. Robert Chester, Mr. S. Clegg, Mr. Alec Finlayson, Mr. Robert Burnett, Mr. Somerset Maugham and Mrs. K. Banfield (Messrs. Foulsham and Banfield).

Mr. T. B. Vaughan is hon. treasurer, Mr. Louis Nethersole and Malcolm G. Wilson, hon. secretaries; and Mr. Henry Wm. Mote (solicitor) and Mr. Charles Thorburn hon. administrators to the fund.

Shakespeare at Hammersmith.

The Governors of the Memorial Theatre, Stratford-upon-Avon, announce that immediately following the Birthday Festival performances at Stratford-upon-Avon the New Shakespeare Company, under the direction of W. Bridges Adams, will, on the evening of Monday, June 2, inaugurate a special season of four weeks, in conjunction with Mr. J. B. Mulholland, at the King's Theatre, Hammersmith. The plays of the first week will be "The Taming of the Shrew," "Othello," and "The Merry Wives of Windsor," with a matinée on Thursday, June 5, of "King Richard II" and one on Saturday, June 7, of "The Merchant of Venice."

Matinées for Children.

The company includes Mr Baliol Holloway, Miss Dorothy Green, Mr. Arthur Phillips, and Miss Ethel Carrington. "King Richard II" has been selected for the Thursday matinée on account of its being one of the plays chosen for examination purposes by schools this year. An arrangement with Mr. Mulholland will enable schools and scholars to obtain tickets available for matinées only at reduced rates. These may be obtained upon application to the manager at the theatre box office.

The Sunday Players.

"The Sunday Players'" At Home, dancing 9.30 to 2, on Derby Night, at the Knightsbridge Hotel, Brompton-road, promises to be a very cheery affair, and several members of the committee are bringing large parties. Tickets, 10s. 6d., including refreshments, can be obtained from Miss Kitty Willoughby, organising secretary, 37, Evelyn-gardens, S.W.7, and from the hotel.

An interesting scheme for testing plays before public production by the Society has been worked out. The plays will be read by a good cast and voted on by the audience and criticised verbally. The author's name will not be given till after the reading. The first test will take place in June. Tickets, 1s. 6d., including tea. Authors having their plays "read" will pay a small fee.

Death of H. Hamilton Stewart.

Many friends will mourn the death of Mr. H. Hamilton Stewart, who passed away at Oxford on May 15, after months of terrible suffering, borne with a wonderful patience and heroism. Mr. Stewart was an actor of exceptional talent, with a fine stage presence. His last production was "The Garden of Allah," staged and mounted with his usual taste, and in which he gave such a striking portrayal of the part of Father Antoine, the escaped Trappist.

The funeral took place at Golder's Green Crematorium yesterday afternoon. The service was choral, and Chopin's funeral march was played. The officiating clergyman, the Rev. Arthur Challis, was an old friend.

Musical Festival Competitions.

The Midland Musical Festival Competitions have been extended this year, and embrace dramatic events for seniors. Three teams participated on Saturday in the amateurs' open class. Mr. W. L. Barber's Camp Hill Old Edwardian class gained 92 marks for the first act of Stanley Houghton's "The Younger Generation," and the Bournville Dramatic Society, coached by Mr. Stuart Vinden, performed the first act of Drinkwater's "Abraham Lincoln," came second with 90 marks. Both classes showed considerable talent. In a theatrical costume class Miss Naomi Samson's Leamington pupils carried off the honours for a "School for Scandal" scene. Mr. Stuart Vinden produced the second act of "She Stoops to Conquer" by two teams of the Birmingham Girls' Old Edwardian Dramatic Society. The second team was awarded 80 marks. The costumes were voted excellent, but the comedy wanted that eighteenth-century atmosphere so difficult to get. For years past the Festival has, of course, encouraged juvenile acting, elocution, and dancing.

Death of Mr. Thomas Harris.

We regret to record the death of Mr. Thomas Harris, late manager of Hodgkins, Ltd., 10, Dean-street, Oxford-street. He was taken ill at Christmas, and never really recovered, passing peacefully away at his house at Ealing last week. Mr. Harris was widely known in the theatrical world, having been connected with the dyeing and cleaning business for over forty years. He was of a kindly and genial disposition, and liked by all classes with whom he came in contact during his long business association with the profession. He was a good friend of the Furniture Trades' Musical Association, and was at one time a regular attendant at its concerts. In the early days of the Furnishing Trades' Benevolent Association Mr. Harris took an active part in the work, and was a member of the executive committee. He was also a member of the committee of the Furnishers' Chamber of Trade when it was founded, and was always ready to take part in any movement to promote the interests of the trade and trade sociability.

The funeral took place on Monday at the Westminster Cemetery, Hanwell.

The Old Vic.

"Twelfth Night," to be given for a fortnight beginning last Monday, will be the last new play of the season at the Old Vic., with Robert Atkins, producer for the Shakespeare Company, in his old part of Sir Toby Belch. The company will, after a week's rest, open on Whit Monday at the New Oxford Theatre, while essential alterations are being made to the Old Vic. stage.

"The Dance of Life."

Mr. Hermon Ould has taken exception to the note of his published play, "The Dance of Life," in our last issue, in which we stated that it was of "little practical value for stage purposes, as part of the action takes place in a house on fire." He states: "Fires are a commonplace of the dramatist's stock-in-trade, and the fire scene is perfectly easy to produce. The play, indeed, is to be produced at two different theatres during the autumn. 'The Dance of Life' was written for the stage, and is carefully planned with a view to the exigencies of the stage." Although our reviewer was quite aware of the ease with which a fire scene could be produced, he was of the opinion that its prominence in the action of the play would involve some difficulties. We are glad to learn, however, that "The Dance of Life" will be presented during the autumn, and we hope its success will prove that we have overrated those difficulties.

The Play Actors.

"Two Women and a Telephone" is the name of the one-act play, by Rica Bromley Taylor (author of "Smith, V.C.") that will precede Helen and Harley Granville-Barker's "Wife to a Famous Man" at the Aldwych Theatre on Sunday, under the auspices of the Play Actors. Miss Irene Rooke will appear with Miss Sybil Thorndike in "Two Women."

A Welcome Re-appearance.

Mr. Charles Fisher, an Old Savoyard, appeared at the Palace Pier, St. Leonards, in "Maritana" last Saturday, when he played Don Cæsar de Bazan. Mr. Fisher will be remembered as the producer of "Potted Operas," a popular turn with which for years he "topped the bill." He told the audience at the conclusion of his performance that he was wearing exactly the same clothes for the production as he wore 20 years ago, and it is a tribute to Mr. Fisher's skill that he had only one rehearsal before appearing in public. He was word-perfect, and a large audience was delighted with his rendering of "Let Me Like a Soldier Fall," in which he showed that the fine tenor voice he possesses is as strong and resonant to-day as ever.

"Maritana concluded a week of Grand Opera at the Palace Pier, St. Leonards, the productions being undertaken in their entirety by Mr. Fisher. The other principals were :—Miss Gladys Cranston, Miss Anna Lindsay, Mr. Parry Jones, Mr. Alan Turner, and Mr. W. H. Dyer. Mr. W. J. C. Hekker was the musical director.

"Peg o' My Dreams."

"Peg o' My Heart," thinly disguised under the above title and in the form of a musical comedy, has emerged once again, and seems to have taken a new lease of life at Al Jolson's Theatre, writes our New York correspondent, under date May 10. The musical version is in two acts. The book is by J. Hartley Manners, the lyrics by Anne Caldwell, and the music by Hugo Felix. The piece has been staged by Hassard Short. G. P. Huntley has the part of Alaric, and is responsible for most of the laughs. The problem of finding an actress and singer to take Miss Taylor's place was solved satisfactorily when Suzanne Keener was chosen for the title-part. Miss Keener proves quite equal to the rôle of musical Peg. The part of Ethel is well played by Roberta Beatty, whose song, "Her Bright Shawl," has made a hit. Hugo Felix has composed a number of pleasing tunes, one of the best of which, a song about a rainbow, is sung by Roy Royston, a young newcomer from England who makes a good impression. The production is in excellent taste, the scene of the second act, showing the garden of Mrs. Chichester's house at Scarborough, being admirably designed.

Miss Beryl Hentschel, daughter of Carl Hentschel, founder and trustee of the O.P. Club, has for the second year running had her work accepted and hung in this year's Paris Salon.

BIRTHDAYS OF THE WEEK.

Many Happy Returns to :—

Sir A. Conan Doyle, Thurs., May 22.
J. F. Traynor, Friday, May 23.
My Fancy, Friday, May 23.
Dion Boucicault, Friday, May 23.
Edward Foster, Friday, May 23.
Sir Arthur Pinero, Sat., May 24.
Joe O'Gorman, Saturday, May 24.
G. Miller, Sunday, May 25.
Mabel Lait, Sunday, May 25.
Edward Cranston, Sunday, May 25.
Alfred Norton, Sunday, May 25.
Edith Cole, Tuesday, May 27.
J. W. Cragg, Tuesday, May 27.
Bruce Green, Tuesday, May 27.
Shirley Kellogg, Tuesday, May 27.
Arnold Bennett, Tuesday, May 27.
Lottie Venne, Wednesday, May 28.

THE CLOSED SHOP.

Suggested Conference of the V.A.F. and A.A.

The latest development in the closed-shop dispute is the intervention of the Trades Union Congress.

In an interview on Monday with a representative of "The Era," Mr. Albert Voyce, the chairman of the V.A.F., stated that they had received from Mr. Fred Bramley, general secretary, an invitation to a conference, comprised of V.A.F. and A.A. delegates, which is to be held on the 23rd inst. at 32, Eccleston-square, S.W., the headquarters of the Trades Union Congress.

"This invitation," said Mr. Voyce, "was considered by the V.A.F. Executive Committee at its last meeting, and after a long and serious discussion, it was unanimously resolved as follows :—

"That it shall be a condition precedent to any discussion, official or unofficial, between the V.A.F. and the A.A. representatives that the A.A. agrees absolutely and unconditionally to recognise the V.A.F. card in every place of entertainment."

There is quiet this week at Barrow, one of the companies playing there being 100 per cent. A.A., according to Mr. Hall, the assistant secretary of that organisation.

It is the intention of the Actors' Association next week, however, to open a stock season at His Majesty's Theatre at Barrow.

"Good stuff will be presented," said Mr. Hall, the assistant secretary of the A.A., to an "Era" representative, "plays of the type of "The Walls of Jericho," and every member of the company will be a member of the Actors' Association.

"The Barrow Bogey is bust."

This is the text of a telegram which Mr. Monte Bayly, hon. organiser, sent to Mr. Albert Voyce, the chairman of the V.A.F., on Monday.

In explaining the meaning of the message, Mr. Voyce told a representative of "The Era" that, in spite of the threats of the Actors' Association and their Barrow associates, the "Box o' Vestas" company played the whole of last week at Barrow, and "the opposition dwindled down by Saturday night to nothing, inasmuch as there was only one policeman seen outside the building."

"Mr. Barry Ono," said Mr. Voyce, "has done some splendid work as the V.A.F. delegate at Barrow, having won the sane men of the theatre-going community over to the V.A.F. side."

This is also borne out by Mr. Bayly in the telegram quoted above, which adds : "Ono has done excellent work."

According to a handbill issued by the V.A.F. in Barrow, said Mr. Voyce, the members of the "Shavings" company, who appeared at the Tivoli Theatre, informed the V.A.F. delegate that in their journey from Castleford to Barrow they voluntarily signed the following declaration :—

"Solely for the benefit of our show, to avoid friction in a dangerous area, and for our own week's work, we have submitted to conscription, and joined the A.A. prior to entering Barrow-in-Furness, though we are averse to their methods, and believe in freedom of choice."

This, said Mr. Voyce, was signed by eleven members of the company.

It has been reported to the Incorporated Association of Touring Managers that the A.A. intend "to boycott the whole of Scotland unless every meber of the theatrical companies is a member of the A.A." Mr. Louis Casson, the secretary of the Association, has written to Mr. Alfred Lugg to this effect, and asking whether or not the information is correct.

"The Era" learns that the A.A. have sent to Mr. Casson a reply acknowledging the receipt of his letter.

This correspondence will be discussed at the meeting of the Executive Committee of the Actors' Association to be held to-morrow (Thursday).

"TWELFTH NIGHT."

At the Old Vic.

Mr. Robert Atkins acts so rarely that his appearance as Sir Toby, one of his best parts, was awaited with keen interest, and there was evident disappointment when it was found that his name was missing from the programme. Unfortunately, he is ill, and the part was taken over by Mr. Henry Cohen on Monday morning. In view of this short notice, Mr. Cohen gave a remarkably good performance. Points were missed, of course, but there was every indication that he will give a ripe study of the fine old toper when he has a better grip of the lines.

Because of the change in the cast, the comedy was not fully exploited, although Mr. D. Hay Petrie, if unlike the usual idea of Sir Andrew, was exceedingly amusing in his own droll way. As is usual with this clever actor's work, the performance was full of original touches and fresh business. Miss Florence Saunders looked delightful and acted charmingly as Viola, speaking the lines as if she loved and appreciated their beauty. Miss Jane Bacon made a gracious and beautiful lady of Olivia, and was good in the lighter moments of the part. Orsino was light work for Mr. Ion Swinley after Hamlet, and he gave an excellent performance. An attractive feature of the production was the rendering of the exquisite songs by Mr. Hilton Edwards. Rarely have we heard them sung more finely. Mr. Reyner Barton acted well as Malvolio, and Miss Ethel Harper realised the opportunities of Maria to the full.

PREMIERES OF THE WEEK.

"WHITE CARGO."

At the Playhouse.

Play, by Leon Gordon, Presented by Miss Ada Molesworth and Mr. Templer Powell, at the Playhouse, on May 15.

The Doctor	Horace Hodges
Weston	Franklin Dyall
Ashley	Templer Powell
The Missionary	Frank Lacy
The Skipper	William Matthews
The Engineer	George D. Ayre
Langford	Brian Aherne
Tondeleyo	Mary Clare
Worthing	Treven Grantham
Jim Fish	Chief Luale

There is always something to be said in favour of a play which gives good opportunities for acting, and Mr. Leon Gordon's "White Cargo" certainly does that. It is also neatly and effectively written by an author who has a sense of the melodramatic; it is nearly always interesting, and the story, such as it is, moves well. But Mr. Gordon's play never really grips the imagination. If it had done so, if he had succeeded in presenting a "vivid" picture of the "primitive, unvarnished life in the tropics," we should have been prostrate at the end, seeing the terrible story he sets out to tell. As it was, the play (as such) scarcely moved us, however enthusiastic we were about the acting.

Mr. Conrad in "The Heart of Darkness," and Mr. Grant Watson in a short story that was published in a review some years ago, have shown the degeneracy of the white man in primitive surroundings. "White Cargo" is an attempt to convey the same thing in dramatic form. As in Mr. Conrad's wonderful story, the action takes place somewhere in the interior of the West Coast of Africa, where two or three white men are in charge of a rubber station. One of them—Weston—has been there for nearly eight years, and he has become a physical and moral wreck. In the first act, Ashley, who has had three years of it, is being shipped home, broken in mind and body, and Langford, fresh and youthful, with immaculate ducks and brighter ideals, has arrived to take his place. He immediately gets on Weston's nerves. Langford's ingenuous notions of conduct in the tropics makes him prophesy that the new man, like the rest of them, will be living with a black woman in a few months. For the rest we watch Langford's degeneration. He becomes irritable and dirty and untidy in his clothes, and, eventually, after resisting her charms for many months, falls into the arms of Tondeleyo, a half-caste woman who has lived with various white men in her career. Because of Weston's taunts, he determines to marry her, although the doctor (the best drawn character in the play), a missionary who is called in to perform the rite, and Weston himself do their best to dissuade him. Of course, the marriage is a ghastly failure, and in the end Tondeleyo, following some remarks of the doctor about the indissolubility of the white man's marriage vows (incidentally, these are by no means unique to white men), tries to poison her husband. He is shipped back to England, and Weston administers a good dose of the same poison to Tondeleyo, and sends her back to the bush. Finally, we have a sight of another young man, and a bright new set of clothes and ideas, and a body and soul ready for the rotting effects of Africa's sun, or, what is really the trouble, the demoralising absence of decent white women.

"White Cargo" is one of the great successes in America, where the "black" problem is of more immediate interest than in this country. It has also been played in a great many other countries. We doubt, however, if it has ever been better acted than it is at the Playhouse. Several of the performances are exceedingly good, and once more there is an opportunity to pay tribute to Mr. Horace Hodges' art as an actor. As the doctor he gives one of the most beautiful studies we have seen on the stage. He is out there because he is a failure, a heartbroken and friendless man, with the whisky bottle as his principal consolation; but Mr. Hodges, by his subtle art, brings out all the beauty in the man's character. The doctor's tenderness in dealing with Langford, and his yearning love for the old country are touchingly conveyed, and one of the really moving moments in the play is the arrival of the mail with no letters for the doctor. Mr. Franklin Dyall acted magnificently as Weston, most of the time a picture of extreme ill-temper and nervous irritation, and occasionally rising to a fine height of emotional acting. Another extraordinarily good performance is given by Mr. Brian Ahearne (who played Langford), a young actor who certainly has a career before him. As Tondeleyo Miss Mary Clare was at once savage and alluring as the primitive woman who had inherited all that was bad in the white man, her father. A boisterous skipper was seen in Mr. William Matthews, and other parts were well played by Mr. Frank Lacey, Mr. George D. Ayre, Mr. Templer Powell and Mr. Treven Grantham. There is only one black man in the play, and he was played by Chief Luale.

Mr. Murray Carrington and company are at the Grand Theatre, Croydon, in "The Prisoner of Zenda." On Monday evening Mr. Carrington was many times recalled.

"MAN AND THE MASSES."

Striking Production by Stage Society.

The translation of Ernst Toller's "fragment of the Social Revolution" is not the one by Miss Vera Mendel published in England by the Nonsuch Press, but a new version in prose by Mr. Louis Untermeyer. "Masse-Mensch" was written in the prison in which Toller is still confined for his share in the revolution of March, 1919. In the published play—well translated into vers libre—one probably gets a truer insight into Toller's ideas than in the Stage Society's production on Sunday and Monday last at the New Theatre. If what we saw on the stage were the true expression of Toller's mind then there would appear to be no reason why he should still be in prison. For a brief while he was the leader of a soviet, and the play, as performed, appears to be a plea for the bloodless revolution and a revelation of the utter futility of force. Surely Toller intended to hold the scales at an even balance and not to let it appear that Sonia (the woman who urges the workers not to fight against their masters) is his mouthpiece. The Stage Society's production certainly made us feel that Toller was speaking through Sonia.

"Man and the Masses" is really the work of a poet who is of necessity for the moment above the battle. In a series of "pictures" Toller has attempted to dramatise the social revolution. The action sways all the time—or it should do—between two ideas expressed through "the nameless one," who stands for the mass and believes in the use of force, and the woman, whose soul is with the workers but who tries to dissuade them from using the capitalists' own weapon of war. In the end she who had given up everything for love of the people, after being called a traitor by them, is condemned to die as the leader of the revolution. The revolution scenes, which are played with a certain amount of realism, are interspersed by three "dream pictures." The first is a curious, jazzy idea of the Stock Exchange, evidently intended to show what the workers are up against; in the second there is a strange, wild dance of soldiers and harlots, the significance of which is not altogether apparent; and in the last "dream" we see the woman in a cage surrounded by the souls of the people who have been killed.

Toller is not in the front rank of expressionistic dramatists, judging from the few examples seen in this country, but there is no doubt about his sincerity as a writer. He is certainly a man of vision, and often he expresses an idea so vividly and graphically that one feels that the last word has been said on the subject. As a production Mr. Lewis T. Casson's presentation was extraordinarily good at times. He arranged the masses of workmen extremely well, and the scene in "boundless space," with the woman in a cage, was beautifully conceived.

Miss Sybil Thorndike acted finely in the scene, and was throughout the play an expression of all that is noble and beautiful in humanity. Mr. George Hayes, although his interpretation of "the nameless one" was too satanic for the true balance of the play, also played magnificently. The cast is too long to admit of other individuals, but practically every part was exceedingly well played.

Mr. J. H. Fould's interpretive music was an interesting feature of the production.

"COME IN."

At the Queen's.

Miss Lee White's song-show, "Come In," in its revised form is a big improvement on the first performance. Much that was wearisome has been "cut," and new and attractive features introduced; but the best and most popular thing still comes rather late in the performance. This is the delightful at-the-piano act of Miss White and Mr. Clay Smith. Miss White's songs here include an amusing "Wembley" number, the popular "Good Man is Hard to Get," and two or three other songs, all rendered in her happiest vein, and interspersed with some amusing talk with her partner. The funny "Bonzo" song has, of course, been retained in the sketch, "Stung" has many amusing moments, and there is a very laughable "cross-talk" scene in which Mr. Gus MacNaughton interrupts Mr. Cyril Smith in his attempted rendering of a topical song. Clever Miss Billee Lockwood's imitation of Wee Georgie Wood is one of the best things in the production; and Miss Ella Milne also gives a clever impression of Mr. Nelson Keys as the London guide, Miss Betty Bolton and Miss Fayette Perry also contributing to the enjoyment of the amusing dressing-room scene.

Then there are the wonderful dances, eccentric and otherwise, of Fred A. Leslie, Maie Bard, and Archie Thompson; Clay Smith's "Hustle Town" number, the picturesque "Legend of the Nile" scene, and many other attractive numbers. "Come In" had the heartiest of receptions on the occasion of our visit, and is now capital entertainment.

THE REALM OF MUSIC.

MR. WALTER RUMMEL.

Mr. Walter Rummel divided his programme at Wigmore Hall into three sections—Bach's Forerunners and Contemporaries, Bach the Clavecinist, and Bach the Organist. The first consisted of seven organ pieces adapted by himself for the piano, by Johann Nicolaus Hanff, Johann Peter Kellner, Vincent Lubeck, Johann Pachelbel, Johann Vogler, Dietrich Buxtehude, and Johann Gottfried Walther—worthies whose names are all but forgotten, and who builded better than they knew. They will live again in these charming arrangements of Mr. Rummel's. The Bach works in his programme found Mr. Rummel at his greatest. The performances were not note-perfect, but the spiritual ecstasy of the playing and the sense of spaciousness it evoked made it a memorable experience.

A WEEK OF BACH.

All the week through Mr. Harold Samuel was giving a festival of Bach's clavier works. The programmes of his six recitals at the Æolian Hall included the "Goldberg" Variations, the Italian Concerto, most of the "48" preludes and fugues, the Prelude and Fugue in A minor (alla Tarantella), the Fantasia and Fugue in A minor, four Partitas, and five or six of the Suites. This monumental task was carried through not only with consummate mastery, but with consummate ease. Mr. Samuel was as fresh when he ended as when he began. The final gigue in the final suite—the fifth "French," in G—on Saturday afternoon, was as alive, and danced as gloriously as did the one at the end of the fifth Partita in G at the beginning of Monday night's programme. His audiences, fairly large at the outset, grew steadily, until Saturday's triumphant conclusion was reached in presence of a great, as well as an enormously enthusiastic, gathering.

THE GOOSSENS CONCERT.

The series of chamber concerts in which Mr. Eugene Goossens has provided us with so many varied musical experiences ended at the Æolian Hall on Wednesday. This final programme consisted chiefly of concerted pieces for wind instruments, and the players were the London Wind Quintet, Messrs. Robert Murchie, Walter Hinchcliffe, Haydn Draper, Fred Wood, and Frank Brobin. There was a disappointment to be met, for Mr. Goossens' promised new "Idyll" was not forthcoming. Instead, we had a suite of three movements by Scarlatti which had been admirably arranged for wind quintet by Ronald Greenbaum. This, as it turned out, was one of the most pleasurable things in the programme, though there was a good deal that was likeable in Albert Roussel's "Divertissement," and in the three-movement suite by Charles Lefebre. Two showy Ballades for harp, by Goossens, which Miss Sidonie Goossens played, were chiefly remarkable for the strong family likeness between them. Miss Cedar Paul's contributions included four songs entitled, for no apparent reason, "Flûtes," settings bu Eugene Bonner of verses by Franc-Nohain. These were in the nature of a joke which did not "come off" as neatly as it might have done if the singer had not been so anxious to drive it home.

VIOLIN AND PIANO SONATAS.

Mme. Dagmar Tydeman and Miss Gertrude Underdown gave a recital of violin and piano sonatas at Steinway Hall. Mme. Tydeman, who is well known in her native Holland, was making her first public appearance in London. She has an almost masculine breadth and freedom of style and a fine, clear, invigorating tone. Technically she gives the impression of perfect sureness, and her playing has a refreshing air of vitality and spontaneity about it. She rather overshadowed Miss Underdown, whose work at the piano, sound and conscientious as it was, seemed by contrast rather lacking in just those qualities that distinguished her companion; at any rate in the performance of John Ireland's sonata in A minor. The central place in the programme, which ended with Franck's work in A, was occupied by a facile, uninspiring composition in D, by the violinist's compatriot, Dirk Schäfer.

MUSIC FOR TWO PIANOS.

In two-pianos performances nothing counts for more than unanimity of style and temperament. The recitals given by Mr. Carl Weber and Miss Maude Dixon are as satisfactory as any we know of in this respect. The same quietly confident style distinguishes these artists. Everything they do is carried out with ease and certainty and a minimum of "fuss." Both wear an air of serene enjoyment in the work in hand, which adds so much to the enjoyment of the listener, and, as far as their musical outlook at least is concerned, their two minds appear to share but a single thought. Their performances are, consequently, splendidly balanced, and the ensemble perfectly adjusted. Their programme at the Hampstead Conservatoire on Thursday was less conventional than is usual with such recitals. It was judiciously parcelled out between old and modern, the light and the serious. Bach and Brahms were side by side with Arensky and Palmgren. The latter's attractive "Maskenball" brought some delicate and brilliant playing.

MR. DAMROSCH AND THE CHILDREN.

We knew that Mr. Walter Damrosch, the well-known conductor of the New York Symphony Orchestra, was the pioneer of what is known as the "children's movement" on the other side, but until Saturday we did not know how well fitted he is to undertake such a job. To show his interest in the movement over here (which has been set on foot by Mr. Robert Meyer), Mr. Damrosch came over specially from Paris to conduct the second of the series of orchestral concerts at Central Hall. He had a thousand and more children (and accompanying grown-ups) hanging on his little introductory talks to the pieces played. He talked to them like a brother—elder, but not too much elder to be a real understanding pal. In telling about the "Blue Danube" waltz, he gave them a sketch of the character of the Viennese, some topographical and geographical notes, and biographical notes on the Strauss family, drew a picture of the Danube by moonlight, and gave his opinion of jazz and his reasons for holding the waltz in affection, and he put it all, not in a dry way, like a lesson, but chattily, like pleasant memories rising in the mind of a traveller just back from a holiday. Nobody tried to keep the children from swinging their feet in time to the music: one was glad to see that. They were let clap as hard as they liked, too, after each piece, and theirs was none of your politely conventional applause. Again and again Mr. Damrosch returned to the platform at the end. If his audience had had their way, they would have had the concert all over again.

MR. HENRI GIL-MARCHEX.

Again, at his second recital in Wigmore Hall, Mr. Henri Gil-Marchex, the French pianist, gave some very individual playing. He took the second movement of the "Moonlight" sonata at a much slower pace than is customary, not (one was convinced) with the object of getting enhanced effect, by contrast, with the following *presto*; but because he felt it in just that way. The effect was to underline, as it were, the significance of the movement. The last movement, sustained at great speed, was played with the most perfect clearness. The Beethoven was set between a Suite of old French dances transcribed from the lute, entitled "Le Trésor d'Orphèe," by the 16th century composer, Anthoine Francisque, and a new suite by Albert Roussel. The interest of the latter, which is in four movements—Prélude, Sicilienne, Bourrée, and Ronde—was more in the performance than in the work itself.

MISS IVY PHILLIPS.

Miss Ivy Phillips's song recital took place at Wigmore Hall. The pleasure she gave was not entirely unmixed. The low and lower middle tones of the voice are not as free as they should be. There is a good deal of forced quality about them, and too much pressure is exerted, particularly in upward-mounting phrases. Now and then Nature rebels, the muscles refuse to bear the strain, and we see the result in the "wobbling" at the close of Schubert's "Nacht and Träume." Faults such as these could be passed over in singers of less talent. But it is worth while to show concern at the ultimate fate of a voice like Miss Phillips's. When she lets us hear it as it was meant to be heard, it is very beautiful indeed; warm, and rich, and capable of much variety of colour and of texture. She used it beautifully in Gluck's "Odel mio dolce ardor," and in Falconieri's charming "Pupilette." Miss Phillips carried her hearers with her in the Schubert song, so strongly did she wrap them and herself about in its atmosphere. The Brahms "Liebestran" that followed had the same note of conviction. Mr. Harold Craxton was a tower of strength at the pianoforte.

MISS EMILIE LANCEL.

A pleasant, if familiar, programme of songs, and tastefully arranged, was that given by Miss Emilie Lancel at Steinway Hall. Her singing, too, gave evidence of refinement and taste, and speaking generally, she managed her light mezzo-soprano voice well enough to leave an impression of finish. But there is a good deal to be done yet in the way of bringing the tone forward and purifying the vowel pronunciation before she will be able to say that she has made the most of her not inconsiderable means. She was most successful in the lighter songs. It was a pity to attempt Gounod's "Oma lyre immortelle." Miss Lancel has the temperament for these dramatic songs—her conception was good—but not the vocal power to support it, and she was betrayed into forcing, which resulted in regrettable lapses from just intonation. Mr. Berkeley Mason, who accompanied, gave tactful and helpful support at the pianoforte.

MISS HILDEGARDE ARNOLD.

Some pleasantly suave and facile violoncello playing was forthcoming from Miss Hildegarde Arnold—at her recital in Wigmore Hall—in Bach's unaccompanied Suite in C. The quality of her tone, pure, round, and agreeable, is particularly satisfying in music of this period. At the outset, perhaps, the Allemande was a little wanting in rhythmic vitality, but the other movements made amends in this respect. They were, in fact, altogether beautifully played; and the Sarabande, notably, could hardly have been bettered for smoothness and general finish. A performance of Dohnanyi's Sonata in B flat minor, with Mr. Egerton Tidmarsh in the piano part, also formed part of the programme, which further included some short descriptive pieces by Purcell Warren. And Mr. Howard Fry contributed some admirable singing in a group of Schubert's songs. Familiar as are "Der Doppelganger" and the "Erlkönig," it is always open to singers to find a way to give their interpretations the freshness of a new experience. This Mr. Fry (and in justice, it must be added, Mr. Craxton at the pianoforte also) undoubtedly did. Such performances as these live in the memory.

CONCERT PARTIES ON TOUR.

ARABIA.—May 19, Llandaff Fields.
AU FAIT. — May 19, Hall, Edgeworthstown.
BLUE BIRDS, THE.—May 19, Tunbridge Wells.
BLUES, THE.—May 19, Pier, St. Annes.
CABARET KIDS.—May 19, Music Hall, Dewsbury.
CABARET KITTENS.—May 19, R., Huddersfield; 26, Pier Pavilion, St. Annes-on-Sea.
CHEERYBLES.—May 19, Hippo., Ashford.
COMEDY.—May 19, Phœnix, Sheffield.
CONCOCTIONS.—May 19, Albert Hall, Stafford; 26, Royalty, Barrow.
FARCE.—May 19, Lyric, Hull.
FRILLS AND FLOUNCES. — May 19, Paddock Gdns., Guildford.
HEADLIGHTS.—May 19, Pal., Chippenham.
IDEALS.—May 19, Llandaff Pav., Cardiff.
IMPERIAL TARTANS, THE.—May 19, Emp., Barrowford.
MERRY MAKERS, THE.—May 19, Parks, Glasgow.
MUSICAL COMEDY PLAYERS.—May 19, Hippo., Ashton.
NOVELTY.—May 19, Pier, Plymouth.
PATCHWORK.—Hastings (Season).
PLEASURE.—May 19, Palace, Burton; 26, Albert Hall, Stafford.
PRO RATAS.—May 19, New, Andover.
Q'S, THE.—May 19, Pav., Rhyl.
ROYAL ARCADIANS. — May 19, Pav., Ayr.
ROYAL QUIXOTES.—May 19, Pier, Torquay.
SCOTTISH CLANS.—May 19, Pav., Clydebank.
SOCIETY SIX.—May 19, County, Mullingar.
SUPER OPTIMISTS, THE. — May 19, Spring Gdns., Norwich.
SUPER SEVEN.—May 19, Bulford.
SUPREMACY. — May 19, Clarence Pier, Southsea.
VAGABONDS.—May 19, Bohemia, Broadstairs; 26, Leas Pavilion, Folkestone.
VIVACITY. — May 19, Coronet Pav., Andover.
WANDERING MINSTRELS, THE.—May 19, Winter Gdns., Waterloo.

Concert Parties and Entertainers

NORA FREELEY, Solo and Orchestral Violiniste, 35, Clapton Common, E.5. 2084 Dalston. NAN CALNAN, Solo Pianiste and Accompanist, 42, East Bank Stamford Hill. 2946 Dalston.

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Tenders should state the date or dates required, the amount offered per day, and the class of entertainment to be given, and should be delivered to the under mentioned, endorsed "Roof Promenade," not later than June 2, 1924. T. B. TORDOFF, Clerk.
Council Offices, Barry, Glam.

Mme. D'Alvarez, the famous contralto, who is on her way from New York to London, where she will remain for the season, is to have her portrait painted by Mr. Augustus John. She will stay at 50a, Curzon-street, which has been lent to her by the Hon. Maurice and Mrs. Montague.

By all accounts, Isidore de Lara's opera, 'The Three Musketeers," achieved a great success on its first production by the Carl Rosa Company at Newcastle a few days ago. The company are to give the first London performance of the opera at the Scala during the season which opens there on May 26.

"England, Land of the Free!" specially written for the British Empire Exhibition by Dudley Beresford, and set to music by Charles Harriss will be performed by the huge choir of 10,000 voices in the Stadium during the forthcoming weeks of the Exhibition. The song is published by Ascherberg, Hopwood and Crew, Ltd., 16, Mortimer-street, W.1, from whom band parts and pro. copies can be obtained on application. Artists should at once write for this number and include it in their repertoire.

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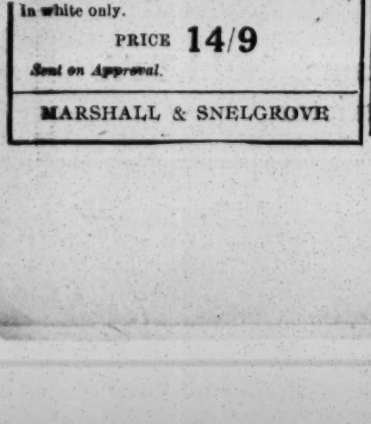

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FROCKS AND FANCIES.

White—even for Tailor-made Gowns—Black Satin and its Adjuncts—Coatees more than ever—Landscapes on Hats—Darned Net and its Advantages—Shoe Notes and Clarice Mayne's Frocks.

There was an outburst of airy fairy frocks toward the end of last week when the sun, heralded in by a storm, really did shine for a few hours. A "white" summer has been predicted, and I really think the prophecy may come true if the Clerk of the Weather turns on the tap labelled "blue skies." I happened to be at Wembley the day the Rumanian Royal visitors were there with our own King and Queen; it was real summer that day, and Queen Marie looked perfect in her white frock with a green-trimmed hat. She was not the only wearer of white, either, for quite a number of humbler pilgrims round the Empire exhibits had fearlessly brought out their white shoes and stockings and last summer's frocks.

The White Tailor-Made.

It was in the Brompton-road the next day that I met the first white "tailor-made" of chalk-white cloth worn with a scarlet hat, its tiny brim turned well off the face and a long-ended scarf floating over the slim wearer's shoulder. She, too, wore white buckskin shoes and stockings. The honours seem to be divided between the severe suit of white and one almost identical in cut only made of black satin. These are very effective worn with the ubiquitous white camellia on the shoulder or in the lapel of the coat and another bunch of the waxen flowers on the little black satin hat.

A Quaint Fancy.

Dolly Tree was wearing one of the new black satin jumper suits when I saw her lunching at the Café Parisien at the Savoy the other day. Her black satin was belted with red suede and she had a little red silk hanky tucked in the slit pocket, while, dangling from her collar, was the newest Paris fancy—a strip of black embroidered with heliographs which turned out, on close inspection, to be "Je vous souhaite Bon Chance," in script writing—all in stitches, of course. These are absolutely the newest thing in Paris, and I think she was wearing the first to be seen in London. Hilda Bayley was another luncher in an adorable black satin wrap over a coatee embroidered with sprigs and sprigs of flowers all over, while little Hermione Baddeley was having trouble with one of the new Quaker-shaped brown felt hats and hadn't quite made up her mind how she was going to wear it.

"Toni."

One of the most conspicuous things about the chorus-girls in "Toni" was the one girl who was not only neither bobbed nor shingled, but wore her hair long and flowing over her shoulders. There were lots of coatees, including a clever one worn by June, which, when slipped off, transformed an afternoon frock into an evening one. Her little silver tissue frock was made almost on the lines of a sleeveless coat-frock only held in front by an enormous ornament of diamente. I thought it most attractive. Elsie Randolph was one of the many girls who seemed to be devoted to the tunic effect.

An Original Hat.

I met the most original hat of the season at Harvey Nichols last week, and heard that it had been designed by an artist especially for them. It was a brown bangkok decorated by a Japanese landscape—the lacquer imitated by highly polished patent leather and the decorations painted in gold with drooping boughs on the bangkok of gold stitching. This is something quite new and, of course, had infinite possibilities.

Freedom.

There are simply no limits to what you can wear on your hair at night, but, on the other hand, of course, you need not wear anything, this being an age of wonderful freedom. Mai Bacon, the other night, was dancing at Blanchards in a longish pink frock touched with gold, and wore a wide band of pink tulle round her hair, while another girl had on a whole wreath of padded fruits and two padded silk cherries used as earrings were rather effective.

Summer Frocks.

I found a wonderful selection of pretty and cheap summer frocks at Cintra's—she had a three-days' show last week. Imagine a velvet brocaded ninon—just a slim straight gown of white, patterned with honeysuckle; another of much the same type in more vivid shades was called "Oranges and Lemons." Flowered georgettes and printed crêpe-de-chines were many, but the thing I liked best of all was the new hand-woven woollen material with a fringe of itself which had pretty stitches of orange colour here and there and, at the end of a long tab, a tassel and orange and red ribbons. A good many of her frocks had flat bows of cirè ribbon in front. For evening wear I thought her black nets, darned with silver and gold, most effective; for one thing they are as effective as beads and much less tiresome. She, at any rate, is not making any very short frocks.

Dancing Frocks.

On the other hand, the new dancing frocks seem a good deal shorter judging from the new—and rather obviously Parisian—frocks worn by several American girls at the Midnight Follies and at Blanchard's last week, and pinks abound—every shade of pink, from the palest shell to rose and raspberry. Three-tiered flounced skirts and the three-year-old skirt of layers of pointed tulle are both conspicuous on the new models.

The Elusive Mauve.

Crêpe-de-chines—those pretty printed patterned ones—seem to be the most popular of all the summer fabrics, but I was tremendously surprised to find that it is practically impossible to get a mauve and white printed crêpe-de-chine in London. "It is not fashionable," and "We are rarely asked for it," I was told politely in all the shops—yet quite a number of the models shown at the Court dress displays given by big dressmakers were made in that soft crocus mauve, and Princess Helena Victoria wore a gown of heliotrope at the State Ball last week. Of course, it is not a really becoming colour—in fact, the women who can wear it with success are few and far between. Perhaps the explanation of its scarcity lies in that fact.

Shoes.

Yet I found lovely mauve shoes at the new wonderful Sorosis showrooms in Regent-street which opened on Monday—both in glacé leather and brocade—so that evidently we are to wear mauve because the shoe manufacturers are usually in touch with the dress and fabric people. Pale brocades of the faintest pinks and blues, with silver and gold, seem enormously popular, but the outstanding feature of the modern shoe is pliability. The sole of the newest shoe can be bent in half.

Frocks for Clarice Mayne.

Paquin has made some beautiful gowns for Miss Clarice Mayne, who took Binnie Hale's place in "Puppets" on Monday. Her dance gown is of yellow satin very finely kilted, the skirt of which is pulled up to a diamond buckle on the left hip and bordered by two pneumatic ruches of the satin, which makes the skirt stand out like a flower. Better, though, I liked a white georgette gown, the cross-over bodice and loose panels of different lengths bordered with white marabout. Strictly speaking, this is sleeveless, but there are two panels from the shoulders which are also edged with marabout.

The Late Kate Claxton.

Kate Claxton, who has just died, was popular for many years in "The Two Orphans," "Camille," and "East Lynne." In the first-named play, writes our New York correspondent, under date May 10, she appeared as Louise, the blind girl, more than 6,000 times. Miss Claxton's stage career belonged to a peculiarly interesting period of New York's theatrical history. Augustin Daly and A. M. Palmer were then successful managers; the Union-square Theatre was one of the most popular playhouses of the city, and New York's "Rialto" was in Fourteenth-street. Edwin Booth was at the height of his dramatic powers, and the Drews, Hollands, and Boucicaults were stage favourites. On the night of the Brooklyn Theatre fire, in December, 1876, when over 200 lives were lost, Miss Claxton and her company remained on the stage in an effort to prevent a panic in the audience. Two of the actors lost their lives, and all the members of the company had a narrow escape from the burning build-

(*Continued at foot of col.* 5.)

THE REHEARSAL CLUB.

ANNUAL MEETING.

Sir Gerald du Maurier presided at the annual meeting of the Rehearsal Club, which was held on Friday afternoon at Wyndham's Theatre. There was a crowded audience, and on the stage were the Princess Helena Victoria (president), Katherine, Duchess of Westminster, Lady Sinclair, Lady Tree, Lady Alexander, Lady Wyndham, Lady Bertha Dawkins, Miss Viola Tree, Sir Squire Bancroft, Miss Madge Titheradge, Miss Faith Celli, Miss Phyllis Broughton, Mr. Donald Calthrop, Mr. Ben Webster, Mr. George Arliss, Mr. and Mrs. Edwin Tate, Mrs. Frank Braham, and Mrs. Mayne (hon. treasurer).

A bouquet was presented to the Princess by Miss Rosemary Mayne and Master John Mayne, Mrs. Mayne's grandchildren.

In the report for 1923 the committee refer to the great loss the club has sustained by the death of H.R.H. Princess Christian, who, as its president, despite the many calls upon her time and sympathy, never failed to take a deep and personal interest in the club and the welfare of its members. She will always be held in loyal and affectionate remembrance by all connected with the club.

The committee deeply appreciate H.H. Princess Helena Victoria's kindness in consenting to become president.

Since it was founded in 1892 the club has been of the greatest use to many minor actresses, most of whom live too far from their work to admit of their returning home between the hours of rehearsals, matinées and the evening performances.

The club is open from 11 a.m. to 7 p.m., and consists of comfortable reading and refreshment rooms, also a resting room where members can be completely undisturbed. The reading-room is well supplied with books, magazines and papers. The members' subscription is 3s. per quarter. It is obvious that the club can never be self-supporting, also that a central position is an imperative and costly necessity.

The chairman, after congratulating Mrs. Mayne in getting together such a crowded gathering, said it was their duty to support her in her work of looking after the well-being of the girls of the Rehearsal Club. The previous afternoon he paid a visit to the grave of the late chairman of the Club Committee, Sir George Alexander, and on the tombstone was the following inscription:—

"Do thy duty, that is best;
Leave unto thy God the rest."

If ever a man did his duty it was Sir George Alexander, and in honour of his memory and for the sake of others he (the chairman) hoped they would do their best to help the club.

Sir Squire Bancroft, who was very cordially received, proposed a vote of thanks to H.H. Princess Helena Victoria, who, he said, had succeeded her mother, the late Princess Christian, as president. The Princess Christian had served the club for nearly twenty years, and it was appropriate that her daughter, whose interest in it was not less warm, had kindly consented to become her successor.

Lady Wyndham, who seconded, said that Her Royal Highness's presence there was another proof of the interest she took in the theatrical profession. By her attendance, and also by her frequent visits to the club, she had done much to stimulate that financial support without which this good work could not be carried on.

Mr. Donald Calthrop, in moving a vote of thanks to the committee, said the large attendance that afternoon was evidence of the deep interest taken in the club. With regard to the committee, it was a very fine committee, and the club was also fortunate in having an excellent matron, between whom and the girls there existed an extraordinary feeling of affection. He thought that the work of the committee was very wonderfully done, and their thanks were due to the ladies who composed it.

Mrs. Mayne, in acknowledging on behalf of the committee the vote of thanks, said she did not know what many of the members would do without the club. The attendances last year were 20,450, and the membership had been increased by 116. She hoped that the collection to be made would be a largely increased one.

Miss Eva Moore proposed "Continued Prosperity of the Rehearsal Club." Quoting Thackeray's words, she referred to the club as "a snug little kingdom," though it was not up "four pairs of stairs." Paying a warm tribute to the work which had been done for the club by Mrs. Mayne, Miss Moore suggested that her framed portrait should be placed on the wall of one of the rooms. She trusted that the club's future would be just as bright as its past had been.

Lady Bertha Dawkins, who seconded, pointed out that the club had many calls upon it, and the rent of the premises had been doubled. She appealed for increased support, and hoped that the club's supporters would secure the interest of their friends in its work.

Mr. Ben Webster, in supporting, spoke of the trials and tribulations undergone by young actresses and their long hours of attendance at rehearsals. In between there was no other place but the club open for them to take a rest. It was deserving of all the support that could be given it.

Lady Tree, in proposing thanks to the Press, caused much laughter by announcing that she was nervous and "Wembling in every limb." She added: "Now Miss Eva Moore is different from me. If we could only spare her from the stage she would be the first woman speaker—except that Eve never spoke a word."

Mr. George Arliss, in seconding, said he wished he was eligible for membership of that splendid club, because it had a resting-room, where members could be completely undisturbed. He had been looking for that room for nearly half a century. He paid a visit to the club, and was shown the resting-room, but it happened to be empty at the time. He believed that there existed a spirit of comradeship in the club, which filled a real want. He hoped that those who had intended subscribing one guinea would make it two.

Miss Bellington briefly responded.

Miss Madge Titheradge proposed a vote of thanks to the chairman, remarking that if she did not say some nice things about Sir Gerald she would probably get her notice that evening. They had to thank him for the unfailing interest he took in all that interested the profession.

Miss Faith Celli seconded the proposal, which was carried, and the chairman, after expressing his thanks, announced that the collection that afternoon amounted to £150.

"DRACULA."

Play, by Hamilton Deane, Produced at the Grand Theatre, Derby, on Thursday, May 15, 1924.

The novel, "Dracula," by the late Mr. Bram Stoker, has been dramatised by Mr. Hamilton Deane, and was produced by him at the Grand Theatre, Derby. The play is very thrilling, and holds the audience spellbound throughout the three acts and an epilogue.

In the house of Jonathan Harker the forbidding Count Dracula is a guest. Van Helsing, a celebrated Dutch scientist, is called in to fathom the cause of the mysterious malady which has already resulted in one death, and is threatening the life of Harker's wife. Helsing's reasoning points to the startling theory that this dread state of affairs is the work of a vampire who lives on the blood of others, and has the capacity for changing his form at will to that of a rat, a dog, a wolf, or even a mist. Suspicion against Dracula proves well founded, and in one scene, when apparently cornered, he vanishes into thin air—an illusion cleverly worked by the aid of the stage trap.

Mr. Hamilton Deane as Van Helsing enhanced his reputation by a clever interpretation of an exceedingly heavy part, whilst a remarkable piece of acting was seen in Mr. G. Malcolm Russell as a lunatic in the power of the vampire. The sinister figure of Dracula found an adequate exponent in Mr. Edmund Blake, and Mr. Stuart Lomath gave a forceful rendering of the part of Dr. Seward. Miss Dora Patrick invested the rôle of Mrs. Harker with all the necessary tragedy, and Miss Nan Braunton also did well as the housemaid. Barrie Livesey was capital as the harassed husband, and other parts were well sustained by A. Henderson-Storie, Montague Lemon, Ruth Nixon and Jack Howarth.

(*Continued from col.* 3.)

ing. This fire, one of the first serious theatrical disasters in America, and next to the Iroquois Theatre fire, in Chicago, in the consequent loss of life, led to the introduction of many of the legal safeguards that protect actors and audiences in the American theatres to-day.

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CARL ROSA SEASON.

The Carl Rosa Opera season opens at the Scala with an old opera so rarely heard that it will be a novelty to many people—Beethoven's "Fidelio." According to a plan found by Mr. H. B. Phillips, the managing director, to work better than the old system of changing the bill every night, "Fidelio" will be played twice more during the first week, in turn with "Samson and Delilah" and "Faust." "Tales of Hoffmann" appears on Monday, June 2, and the following Wednesday and Friday, taking the places originally intended for De Lara's "The Three Musketeers," which has been put back to a later date. "The Bohemian Girl," with dialogue re-written by Mr. Boyle Lawrence, and newly dressed and restaged by Mr. W. J. Wilson, the producer of the company, will be one of the special attractions of the season, during which others of the more familiar operas in the repertory, such as "Maritana," "Il Trovatore," and "Carmen," will also be seen. The prices at the Scala range from a shilling to half-a-guinea, so that there will be no room for complaint by any section of the community that opera is a luxury out of the reach of any but the "moneyed classes."

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WEDNESDAY, MAY 21, 1924.

SELLING A SHOW.

THE secrets of showmanship revealed by MR. C. B. COCHRAN in his address to the Incorporated Sales Managers Association on Thursday did not come as a great surprise to those acquainted with the lecturer's career. No one will be inclined to deny that MR. COCHRAN is a showman of the super order, and can utilise for the purposes of publicity what would at first appear to be in the nature of a catastrophe—a disagreement with the critics, a dispute with the actors, a raising or lowering of prices are all turned to account by MR. COCHRAN. As he admitted on Thursday, not only can he delude the critics into overlooking the faults of a play, but he can even make them change their mind.

The Super Showman.

MR. COCHRAN expressed the opinion that no amount of advertising can make theatre-goers patronise a bad play, and no doubt he is right. You cannot force people to imagine that they are enjoying an entertainment when they are not in the same way as you can induce the public to believe that they are deriving benefit from a patent medicine because its virtues are broadcast on every hoarding. But very often a little stimulus is necessary to get the public to sample the theatrical wares offered. It is like dressing a shop window in order to attract customers, who will not always buy what is exposed for sale, but find within the shop the very articles that will suit their purse and their purpose. People may not go out in the pursuit of pleasure, but if their fancy is intrigued by some alluring advertisement they may respond to the invitation and spend a profitable, as well as a pleasurable, evening. Thus are the uses of bold advertisement justified. There is no limit to the ingenuity of the "stunt" merchant, and accordingly we find a giant who is to appear on the variety stage photographed with the Prime Minister outside his official residence in the very middle of a busy afternoon burdened with the cares of State.

The Provincial Supply.

We cannot go all the way with MR. COCHRAN in his expressed conviction regarding the provincial stage. He makes the sweeping assertion that the theatre in the provinces has been killed by companies sent out with London attractions played by actors at infinitesimal salaries. Our experience does not agree with that. We have seen musical comedies, revues, farces, and romantic drama marvellously well presented by touring companies, and who can but admire the work of the Shakespearean players on the road? It might surprise MR. COCHRAN to learn that the bulk of the members of the revue companies that go out have had wide experience in the profession, and not a few in MR. COCHRAN'S own productions. Neither are the travelling productions stinted in the matter of mounting, and one super-revue is stated to have cost £10,000 to stage. In the making of the seventeen scenes over 5,000 square yards of canvas and over 4,000 feet of timber were used. It is, indeed, not until they get into the provinces that some of the "London successes" begin to show a profit.

We admit that in a large number of cases, as, for instance, when a man has sufficient money to run a tour for the express purpose of taking the leading part, or of giving it to some particular person in whom he is interested, the performances arouse a feeling of discontent in the minds of those who patronise the theatre, but we think there are other reasons for the depression in the provincial cities. One of the most important is the apathy of the playgoer. It is appalling to be told that only 10 per cent. of the population take play-going seriously, and that a proportion of the 90 per cent. can only be got to the theatre by means of shows that have a special and peculiar appeal. Such a statement could scarcely be proved by statistics, any more than a proper estimate of what is a play with a special appeal could be arrived at. But there is no disputing the fact that play-going has declined in the past few years, and the comparison is more acute on account of the boom in amusements which came after the Armistice. At that time, surely, there were more than 10 per cent. of the population who patronised the theatre. What is the cause of the subsequent defection?

THE FATE OF A FATALIST.

By MURIEL ALEXANDER.

There is no doubt that Fate plays an important part in one's life.

It has in mine so far as my stage life is concerned.

I seem always to be cast for the parts of poor, defenceless, weak-minded women, who have husbands who beat them. And yet such a character is not a bit like me, because I would not allow anybody, not even a husband, to beat me.

All the parts I have had recently have been of this type of nerve-racked woman, whereas only a few minutes before going on the stage I have felt, as I have always been, thoroughly healthy, full of fresh air obtained in recreative pursuits, swimming, and such like.

I would, therefore, love to play a cheerful part by way of a change, or the young woman who is able to look after herself, or one who hits her husband if he strikes her.

In my last play, "The Phantom Ship" (with Matheson Lang), I had quite a similar sort of part, but in this I wore the old Dutch costumes, which made my part rather attractive. I liked the part, of course, as I do my present one in "The Fake," but there again I was one of those poor unfortunate women who had two men fighting for her, and neither could make up his mind what to do. Among other things in "The Bad Man," I was thrown on tables and branded with spurs—a terrible time.

This seems to be my Fate, professionally, of course, though, as I have hinted, I am a most self-reliant person.

Why I should be chosen for these parts I really cannot say; whether or not it is because I am generally timid and shy when I go to see managers I do not know. Perhaps the managers say: "Here is a poor, timid, lost soul, who looks thoroughly pathetic"—and then they give me the part.

Personally, I believe in Fate. I am a Fatalist in all things, though I must confess that unless one is careful it is dangerous to be a Fatalist, for it has a tendency to make one mentally lazy. You might wake up with the feeling that it is going to be a terrible day, and unless you are very careful, and make an effort to avoid the consequences, you just allow it to be a terrible day. That is, if you take Fatalism too seriously.

A sincere Fatalist can never use enough initiative in her work and in her everyday happenings. She feels that matters are taken out of her hands, and that certain things are bound to happen. Instead of making it her business to see that they do not happen, she sits still and waits for them.

Being Irish, I am naturally superstitious—terribly superstitious. Why naturally superstitious? I think it is because Irish people believe in Fairies and such things, which make them feel that things are more or less taken out of their own hands. You always hear Irish peasants talking about ghosts; they get a sort of idea that bad fairies do them harm; and they take the precaution of warding off the bad fairies by throwing salt over the right shoulder with their left hand, and lots of other things.

As a Fatalist, however, I have really nothing to grumble at in my Fate, because I am in a show in which all the artists, all the members of the managerial staffs, in fact everybody associated with the company and the theatre, are working harmoniously together. We are all happy. We are like a lot of naughty children. We make a good deal of noise when we are not being pathetic. And if my Fate is always to be in such pleasant places, I shall have nothing really to grumble at. When your friends put up with your tricks and moods, and general naughtiness, it is perfectly glorious.

[Photo, K. Chivers, Bristol.
MISS MURIEL ALEXANDER.

I do not think there is anything more wonderful in the world than to be with people and be perfectly natural, not feeling that you have to make any effort to entertain them. If you feel in your naturalness that you ought to be snappy, just be snappy; and when you feel better, have a good laugh about it. Laughter is the most wonderful thing in the world.

That reminds me of my pet ambition; it is to make people laugh. Most awful things happen to me because I laugh so much. I laugh at all sorts of things, especially when I am angry. Just when I flatter myself that in this mood I am really making a good impression, I start to giggle—and that's done it, so no one ever takes me seriously.

The part I liked playing best was Peg in "Peg o' My Heart," which I played on tour. I like the part because "Peg" is not only a truly Irish character, but does enjoy making people laugh. No matter how tired I felt, after I had been playing Peg for five minutes I felt thoroughly fit, and chuckled hard.

I have not had many comedy parts. Most of my parts have been emotional, and yet the more unhappy I am myself when I am off the stage, the more difficult I find it is to cry.

Big emotional scenes on either the stage or the films make me feel so wrought up, so to speak, that I do not cry, whereas sometimes a little thing will make me weep volumes for no reason at all.

This may seem a paradox, but it is true. Is it not womanlike?

THE DRAMA IN AMERICA.

"Garden of Weeds"—"Cheaper to Marry"—"The Dust Heap"—"Catskill Dutch."

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

NEW YORK, May 3.—"Garden of Weeds" is the title of a three-act play by Leon Gordon, produced recently at the Gaiety Theatre. The "garden," as shown in the first act, is the villain's palace by the sea, or, in other words, Phillip Flagg's house at Asbury Park, the "weeds" being a group of chorus girls who wear incredible bathing suits, and seem to be living like the inmates of a harem. Dorothy Delbridge, one of the "weeds," secures a rich and unsuspecting husband, and in the second act there is a scene in the apartment of Douglas Crawford, in New York, in which Dorothy's former associates vie with each other in lying to Crawford when he hears rumours of Dorothy's past. But the new butler, a wily Japanese, happens to be the butler that served cocktails and saw all the goings on in the house at Asbury Park. For a consideration he promises to keep quiet. The proprietor of the "garden of weeds" turns up, however, and is invited to stay to dinner, whereupon the happy bride is terror-stricken. The third act shows the guests at dinner, with Flagg drinking freely and aiming coarse remarks at his uneasy hostess. After much talk the audience gathers that Crawford has known all along of his wife's unhappy past. He follows his drunken guest out of the room, and on his return goes to the telephone and calls for a doctor and an ambulance. "The man who was dining with me," he explains, "has fallen downstairs. I think he has broken his neck." The guests disperse, husband and wife embrace, and the curtain falls.

"Cheaper to Marry."

At the Forty-ninth-street Theatre Richard Herndon has produced this three-act play by Samuel Shipman. Two men, firm friends and business partners, have opposite ideas on the subject of marriage. One of them is all for the wedding ring and the other prefers the greater freedom of unlicensed domesticity. The latter course, the author is at some pains to demonstrate, proves the more costly and disappointing. Evelyn Gardner falls in love with Jim Knight, and, yielding to his wishes, lives with him without being married. He introduces his mistress to social and business friends, and is much surprised and hurt when his world rounds on her. Evelyn feels the indignity of the situation and deeply resents it. Bored by

(Continued at foot of next col.)

THE PLAY IN PARIS.

More Revues on the Champs Elysées—Melodrama at the Comedie Française—Another Al Fresco Play by Abel Rubi.

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

PARIS, Sunday. — The Champs Elysées will soon be devoted to revues. Two houses offered this class of entertainment this week, following the success of the Sacha Guitry Printemps Revue at the Theatre de l'Etoile. At the Marigny and the Femina we have somewhat similar programmes with "Paris Sport" and "La Vie en Rose" respectively, both by Briquet and Rip. The producers had tried to prevent their premières clashing, but circumstances caused both managements to postpone the opening, with the result that both pieces by the same authors were presented on the same day. After you have seen one of Rip's clever revues you can almost consider you have seen them all, for the French adage, "The more it changes the more it's the same thing," applies precisely to this category of stage craft. Thus, at the Marigny, Rip and Briquet have called their contribution to Gaston Mondorf's summer season

"Paris Sports"

in two acts and 40 tableaux, mounted by Leo Massart, with music by Louis Hillier. The cast is of the finest, with Mmes. Jane Pierly, Spinelly, Marthe Lenclud, Jolly Sisters, Georges Milton, Alerme, also Wromska and Alperoff. The orchestration by L. Hillier is particularly appropriate.

"La Vie en Rose."

at the Theatre Femina, means having a good time, and it suits the two-act show in which we find Marshall Hall, Jane Marnac, A. Carlier, Henru Jullien, Louvigny.

"La Dépositaire."

The première of this four-act comedy of Edmond See was given at the Comédie Française. Solange is a pretty strong-willed maiden, in love with a married politician old enough to be her father. She has refused the offer of marriage of her journalistic cousin, Hersent, a political rival of Carries, the man she admires. Their friendship is platonic, and when obliged to leave France to avoid exposure for shady operations, Carries confides certain compromising documents to the doting damsel. Thus she becomes the "Dépositaire." He learns on his return that Hersent has a copy of the papers he left behind, and intends to publish them in the local yellow Press. He cannot accuse Solange of treachery, for she is more indignant at her cousin's action than the politician himself, the latter discovering that his own wife, the woman he prefers above all others, had handed over the copies to Hersent because she was jealous of the confiding young girl. Thereupon Carries quits the betraying wife and rushes to gather a first kiss from Solange, to whom he can now offer his heart. The girl's father, however, is watchful and prevents her eloping, while Carries renews his offer of marriage. Solange accepts her cousin on condition that he refrains from publishing the papers compromising her friend, and sends the politician back to his wife. A year later Solange has married Hersent, but the young husband is at variance with his party because he declined to divulge the contents of the documents. The latter even hands them over to the repenting Mme. Carries, who then falls into her husband's arms, her rôle of "Dépositaire" finished. We have R. Duflos in the part of Carries and Mme. Pierat as the devoted Solange.

Open-air Drama.

It has now been decided that the performances organised in front of the Pope's Palace at Avignon this year by Hector Jacomet will take place early in July. The first show, on July 5, will comprise "Huon de Bordeaux," of Emile Roudie, from the Vieux Colombier; on Sunday, July 6, "France d'Abords," by Henri de Bornier; and Monday, July 7, a new three-act work in verse by Abel Rubi, "L'Aragonais." The story of this latter piece, to be played by a mixed troupe from the Comédie Français and the Odeon, as on the occasion of "Boadecia," at Frejus, concerns the last occupant of the Avignon palace, known as the anti-pope, and traces the siege by the French king, and final escape to Spain of the "dethroned" head of the Catholic Church. It is said to be full of action.

"La Dame de Chambre."

We have, at the Athenée, a revival of the three-act comedy of Felix Gandera, first presented here in 1918. It replaces Sheldon's "Romance," withdrawn for the summer. Darboize entices his wife's maid to a bachelor-friend's diggings, but the spouse is aware of the intrigue, and takes Jane's place in the dark, hoping to trap her naughty husband. The bachelor friend Robert receives her, and the amorous lady never suspects substitution until it is too late. Gabrielle Dorziat plays the part of Andrée Darboize, with Abel Tarride as her fickle minor-half.

Athene Groupe.

This stage society, described as being of the advanced or "avant garde" school, gave a matinée at the Maison de l'Œuvre. The attempt was well received, notwithstanding certain weak spots in the big programme. "Vox Populi," by Georges Chaperot, a review of modern manners, with Pierre Asso and Andrée Cahuzac, reaped the majority of votes, closely approached by "Aux Ames bien nées," by Francois Turpin, with Besancon, Sam Fainsilber, Yvonne Savé and Regine de Queré. "L'Esclave du Dieu mort" was the recitation of a musician's widow with a lasting respect for her deceased husband's talent. Likewise "La Farce du Diable et de la Meuniere," written in old French, in which Pierre Brasseur impersonates the carpenter.

"L'Homme Nu."

This is not a parody of the late Henry Bataille's "La Femme Nue," but Mme. Marie Valsamaki, in her three-act comedy, "L'Homme Nu," presented on Thursday at the Potiniere for a summer lease. It shows us a Society fellow, Rimbert (Puylagarde) posing at the studio of Mlle. Sylvia in order that he may the better be able to pay suit to the pretty little artist. At first she is inclined to treat him coldly, but when he skips off to Vittel with the coquettish Yvonne, she shows her spite by eloping with her aged guardian, who is also an ardent suitor. Of course, Rimbert discovers it is Sylvia alone he cares for, and the banns are published. The flighty guardian then elopes with Yvonne, and everyone is satisfied when the curtain falls. This trifle has some charming scenes, and the authoress talks sentimentally of love while playing the rôle of the sympathetic Sylvia. Lilian Greuze is her sweet rival Yvonne, and Mlle. Rahna a most tempting artist's model.

(Continued from preceding col.)

the emptiness of her life she lavishes money on jewels and gowns, and secretly accumulates a bank account against the time when Knight will tire of her. In order to gratify her whims Knight misappropriates his firm's money, and is faced with ruin. Evelyn's secret hoard is disclosed, but though all of Knight's friends and business associates are ready to stand by him, she doggedly refuses. And when he discovers that he is really attached to her, and offers to make her his wife, she again refuses. Her love for him is gone, worn away by his worldly blindness and his lack of any real respect for her.

Mr. Herndon has provided an excellent company. Robert Warwick as Jim Knight, and Florence Eldridge as Evelyn Gardner, handle their parts well, other rôles being ably acted by Ruth Donnelly, Alan Dinehart, Claiborne Foster, and Berton Churchill.

"The Dust Heap."

Playgoers who revel in realism will be more than satisfied when they witness this play. It is a melodrama of the Canadian Yukon by Bernard J. McOwen and Paul Dickey, and its sensational story is unfolded in three acts. The title of the play refers to an evil resort that welcomes the derelicts of all nations. A group of them gamble for possession of Nina Moosha, a mysterious and attractive waif of the wilderness. One of the worst characters is Jules Toussaint, and it is he who holds the winning cards. But as he drags the shrieking Nina to his rooms he is struck by lightning. The "Dust Heap" is wrecked, the entire setting crumbling into ruin. Jules is not killed, however, and when Nina's sweetheart, Pat O'Day, of the Mounted Police, arrives on the scene there is a terrible fight, that begins on the roof and is continued by way of the chimney. Pat subdues his adversary, and presents him with a pair of steel bracelets. Then it turns out that Nina is the daughter of Abraham Levy, who has been searching the Klondike several years for his offspring. He finds her just before the curtain falls only to lose her to the Irishman. The cast includes Inez Plummer, Louis Bennison, Robert Strange, George W. Barnum, Albert Tavernier, George Farren, and Herbert Fargeon, all of whom do well.

NEW YORK, May 10.—At the Belmont Theatre Richard Herndon has just produced a three-act play by Roscoe W. Brink entitled "Catskill Dutch." It deals with life among the Dutch-Americans in the Catskill Mountains in 1870, and is rich in picturesque detail. The second act contains a scene that is the most original and powerful thing of its kind that has been seen for a long time. It resembles to some extent the negro revival scene in "Roseanne," and shows a congregation in the throes of religious hysteria. Among these mountain Methodists lives a negro centenarian who was once a drummer-boy in the army. In the excitement of the moment he gets out his drum and accompanies the singing, beating a tom-tom that causes the entire assemblage to dance to it in religious ardour. In the drama to which this scene leads we witness the fierce piety of these primitive people and their subjection of all womenfolk—as in plays dealing with the Mennonites of Pennsylvania and the South African Boers. A hired girl has been betrayed by her employer, who is an elder in the church. Her shame being discovered, it is decreed that she shall marry the young man who is supposed to have been courting her, the guilty elder himself performing the ceremony. The young man consents, being virtually forced to do so. He stipulates only that she shall never divulge the paternity of the child. The guilty elder comes to grief, however, in the end.

THE VARIETY WORLD.

Vaudeville Golfers—The Will Fyffe Prize—Stars for Australia—The Wolves.

The Will Fyffe Prize.

For the second year in succession Mr. Jesse Jacobson has won the Will Fyffe Prize, which is of considerable value, being a free trip for a week at Gleneagle. To get this Jesse had to beat that doughty warrior Horace Sheldon in bogey play, and made no mistake by returning an "all square" card. The play-off took place at Sudbury last Friday.

Dave Carter Cup.

Mr. Jesse Jacobson was also London winner of the Dave Carter Cup, the competition for which took place at Sudbury last week. He went round in bogey, making hardly a mistake. The runner-up was Mr. Jack Henschel, with a neat 84, whilst Mr. Billy Merson, Mr. Walter Williams, and Mr. Sammy Shields tied for third place with 85 net. Others who competed were Messrs. H. Sheldon, H. Barratt, G. Johnson, T. Knox, G. Sanford, D. Tubb, Morny Cash, J. O'Gorman, sen., and Alf. Hayward.

In the Provinces.

The provincial winner was Mr. Harry Gunn, who, playing at the Hermitage Club, Dublin, sent in a splendid 75 nett. Mr. Jacobson and Mr. Gunn will therefore have to play off in due course.

Match with Sudbury.

The Vaudeville Golfing Society are playing a team match against Sudbury to-morrow, the 22nd inst. The team will include Mr. Horace Sheldon (captain), Alf. Hayward, Jack Henschel, George Swift, Teddy Knox, Charlie Tucker, Greeves Johnson, Billy Prior, Billy Merson and Walter Williams.

Monthly Bogey Competition.

The usual monthly bogey competition takes place on Friday next at Sudbury.

Match with Harrow.

A strong team is being assembled to play the Harrow Golf Club on Thursday week, the 29th inst. Will all those able to play please communicate with Mr. Hayward at once? The match will take place at Harrow.

One of the Old Brigade.

Mr. Alfred Norton, the oldest circus agent and manager in England, will be the recipient of many congratulations on Sunday, when he attains the age of 78. Mr. Norton, who was for thirty-three years with the Ginnetts (father and son), has many interesting experiences of the circus to relate. He twice had audience of Queen Victoria, at Osborne and Balmoral.

Forget-Me-Not Day.

The committee of the Music Hall Ladies' Guild are appealing to friends in the profession to help on Forget-Me-Not Day, Wednesday, June 11. If ladies or gentlemen unable themselves to help would send along one or two friends there is not the least doubt the day would be a success. Many encouraging offers have been received as well as promises, but not nearly enough to spread over the wide area the City and Metropolitan Police have allowed. A few hours in the morning, where artists have engagements to attend to, would be much appreciated. All communications should be addressed to the organising secretary, Mrs. Charles Coborn, room 35, 18, Charing Cross-road.

Mr. Alfred Dove.

Congratulations to Mr. Alfred Dove, the popular director of the London Coliseum orchestra, and musical adviser to Sir Oswald Stoll, who has been made an Officier d'Academie by the Ministere de l'Instruction Publique et des Beaux Arts of the French Republic. As a youngster Mr. Dove was the first musical director of the "Old Vic," under Miss Emma Cons (predecessor and aunt of Miss Lilian Baylis), and since then he has done several world tours, conducting grand opera and musical comedy. Mr. Dove joined Sir Oswald Stoll at the beginning of the successful history of the Coliseum, and has been happily associated with him ever since.

John Moore.

On Thursday, the 29th, John Moore sails for Australia, and expects to be away for some considerable period, as he will visit Canada and America before returning here.

Marie Kendall for Australia.

To-morrow (Thursday morning) Miss Marie Kendall, with a number of other well-known artists, including Alice and Rosie Lloyd, leave St. Pancras at 12.50 en route for Australia, to appear under the Williamson management.

In Aid of Home for Aged Jews.

An evening concert, the third of its kind, will be given at the Coliseum on Sunday, June 1, in aid of the Home for Aged Jews in Nightingale-lane, Wandsworth Common. The function is being organised by the North-West London Aid Society, which, since its inauguration in 1920, has handed over to the home the sum of £7,338.

Amongst the artists who are giving their services are Fred Barnes, Laddie Cliff, Bernard Dudley, G. H. Elliott, Joan Hay, Malvina, Palace Girls, George Robey, Sybil Scanes, Marie Blanche, Coram, Dollie and Billie, Morris Harvey, Iris Hoey and Cyril Raymond, Dorothy Moulton, Ratoucheff's Lilliputians, Leslie Sarony, Edna Thomas and Russell Thorndike.

"Leap Year."

The 100th performance of "Leap Year" was given at the London Hippodrome at Monday's matinée.

Music Hall Ladies' Guild.

The committee of the Music Hall Ladies' Guild wish to thank Mr. Arthur R Hollands, of the Empire, Sheffield, for a collection taken up at his theatre of £16 13s. 6d.; Mrs. Kharum, for her annual subscription of £1 1s.; and Miss Florence Dwyer, for a collection of 11s. collected from the "Sun Bathers" Revue Co.

Bohemia's New Home.

The re-opening of the Queen's Hotel and Restaurant, Leicester-square, on Tuesday last (May 20), was celebrated both by a gala dinner and by a supper to which many people distinguished in artistic, political, and social circles were invited. The new Queen's, situated as it is in the heart of Theatreland, will be, above all things, a Bohemian "House," where members of the dramatic and musical professions, and of the artistic world generally, will be specially catered for. No fewer than three orchestras have been engaged for the tea and supper dances, which are to take place on one of the best floors in London. The proprietor is Madame Coletta.

Violet Trevenyon.

That artistic singer, Miss Violet Trevenyon, commenced a long season on the Moss tour last week at New Cross. It was very amusing to see Violet appear as the Artful Dodger in Billy Bennett's burlesque show of Owen McGiveney's Dickens' entertainment, which was keenly enjoyed by patrons here.

Rotarian Bransby Williams.

Speaking at the weekly luncheon of the Sheffield Rotary Club, Mr. Bransby Williams recalled some of his recent experiences in Canada. During the tour he spoke at over 200 meetings, and at Ottawa preached the first sermon of his life. On that occasion the congregation encouraged him with cheers and handclaps, and he wondered if such an innovation might improve English church services. "It was as bad," he said, amid laughter, "for a preacher to have a man snoring in church as it was for a music-hall artist to find somebody in the front row of the stalls looking for winners."

George Foster.

Mr. George Foster wishes to emphatically deny the report that is prevalent that he is retiring from the theatrical and agency business. There is absolutely no foundation for this rumour. Mr. George Foster is still as active now as he has always been, and his interest in his clients is his first consideration. Mr. George Foster will shortly be visiting the principal Connental cities and America. This agency has been established for 35 years.

"The Sauce Box."

Being happily associated with Foster's production, "Whirl of Girls," for many months past, we hear that Miss Maggie Dickinson, on her temporary termination, has decided to produce a super revuette of her own, entitled "The Sauce Box." Miss Dickinson will be supported by Syd Culver, Al. Clark, and the Exquisite Six, and the varied programme contains six items. The incidental music is by Joe Tunbridge, and the lyrics by Con. West.

Beneficent Order of Terriers.

A special general meeting of the above Order was held on Sunday at the Three Stags Hotel, Kennington-road, S.E.1., Mr. Walter Norman in the chair. The hon. secretary, Arthur Were, gave a detailed statement of the position of affairs and the items in the accounts.

On the proposition of Mr. George Cooper, second by Mr. Charles Clark, the balance-sheet for 1923 was unanimously adopted. A committee consisting of Capt. de Villiers, Mr. Arthur Dainton, and Mr. Walter Norman, was appointed to dispose of the remaining effects of the Order. The thanks of the Order were extended to the hon. secretary for his work in connection with the distribution of the assets. A vote of thanks to the chairman concluded the meeting. A copy of the accounts may be had on application to the hon. secretary.

Owen McGiveney.

It hardly seems four years ago since Owen McGiveney made his brief return visit at the Palladium in his well-known protean sketch. Since then he has toured America and Canada again, and only arrived in town recently, making his return appearance last week at New Cross Empire. Owen, during the course of his entertainment, issues a challenge of £1,000 to anybody who could duplicate his performance, and later the audience is given a welcome surprise when Billy Bennett announces that he will accept the challenge. It can be imagined the hearty laughter which followed when Billy is seen supported by the other artists on the bill, including Phil Rallis and partner, Dotson and Violet Trevenyon. This identical programme is being presented around the Moss circuit, and will be seen in town at Stratford on Whit Monday.

Variety Artists' Federation.

Members of the V.A.F. are requested to note that 13 death levies are now due on the 1924 book. Red stamps 20.

"The Seven Liqueurs."

Mr. Leslie Crowther, the optimistic one, has gathered around him a number of very clever artistes in the form of a concert party, which bears the name "The Seven Liqueurs." The cast includes the well-known comedian, Frank Weir, as well as Mr. Leslie Crowther himself. The able manager and well-known tenor, Mr. Rowland Lewis, is acting as business manager.

Sammy Shields.

At the Alhambra last week Sammy Shields found the audiences more enthusiastic than ever on his return to this house. Sammy—who is at the Empire, Sheffield, this week—may introduce a new cricket number at Finsbury Park next week.

Neil McKay.

In addition to appearing at the Alhambra last week, Neil McKay was also at the Camberwell Palace, in the absence of Harry Weldon. Five shows a day was no light task, so that Neil is rather enjoying his engagement at Boscombe this week. Next week he returns to the London Coliseum, and in July will again be seen in the West End for three weeks, and is fully booked until he sails for Australia in November.

James Hunter.

At the London Shoreditch last week James Hunter, the well-known entertainer, commenced a six-week season in town. He was in excellent form, and patrons were vastly amused with his songs and stories, and also enjoyed his concluding item, a monologue of his own. During the week he was offered a twelve-months' engagement in Australia by Sir Ben Fuller.

Norman Carroll.

On Friday last Norman Carroll left for South Africa, and will be away till the end of August. He should have continued his journey to Australia, but existing contracts on this side prevent him doing so. He may, however, decide to accept an offer for next year.

Ernie Mayne.

At Islington on Wednesday evening last Ernie Mayne introduced another topical success. "It's Wembley Over Here," the chorus of which was quickly taken up by patrons.

Florrie Forde.

Making a brief visit to town last week at the London Shoreditch, Miss Florrie Forde gave several popular numbers. At the conclusion of her single dates next month, Miss Forde intends to produce another revue, entitled "Poverty Row," for which she has engaged a strong supporting cast.

Freddie Westcott.

At Hull recently Freddie Westcott opened with J. W. Jackson's production, "Peeps," which has been developed into a twice-nightly show. Freddie is doing very well in this show, which is being played this week at the Palace, Grimsby, and goes to Doncaster next.

A Popular Manager.

Mr. Edgar Allan Brown celebrates his twentieth year as manager and secretary of Devonshire Park, Eastbourne, on Friday and Saturday next, when two complimentary concerts, under the patronage of the Duke and Duchess of Devonshire, and the Marquis and Marchioness of Hartington, will be given in his honour. The programme for the first concert on Friday afternoon (May 23) includes the Trix Sisters, Maud Allan, Isobel Elsom, Muriel George and Ernest Butcher, the Westminster Singers, Andrea Meazza and Jean Adrienne, Marjorie Booth, Dodo Slade, Hector Gordon, Addash and "Jenkie's" Band. The second programme, on Saturday evening (May 24), will be provided by Jean Sterling Mackinlay, John Coates, Moiseiwitsch, Robert Radford and Fedor Otscharkoff.

Wylie Tate's Pierrots.

The Wylie Tate's Super-Pierrots, whose entertainments last season at Blackpool and Douglas (Isle of Man) were such outstanding successes, will open at the respective seaside resorts on Thursday, June 5, and Saturday, June 7, respectively. The Blackpool show will be at the Central Pier, and the Douglas show at the Palace, where they will play for three weeks before commencing their summer sojourn on June 30 at the Crescent Pierrot Pavilion, Douglas.

At Blackpool, the ladies of the company are Susie and Dorothy Belmore and Vera Vere, whose turn is known as "We Three," and the male members include Herbert Langley, Jimmie Pullin, Hal Boyan, Tony Fones and Frank Batt. E. H. Williams, the stage manager, was for many years proprietor and producer of Williams' Famous Rhyl Merrie Men.

The artists at Douglas will include Harry Angers, who heads the company, Bert Escott, May Clapham, Jane Croft, Betty Jumel, Mollie Milne, and Maurice Turner.

Mishap at Edmonton.

On Monday evening, at the Empire, Edmonton, whilst Clara Chesney and Marie Brayman were on the stage, a piece of scenery fell on their heads. Both were taken to the dressing-room for medical treatment, and later on were able to resume their performance, although the doctor suggested they ought to go home.

Dolly and Inez St. Vincent.

At the Argyle, Birkenhead, this week, Dolly and Inez St. Vincent resumed their own act after a long season in revue. On Monday week they will be seen at the Alhambra.

For South Africa.

Dolcie Cariello, Will Gane and Alice Waldie, and Norman Carrol sailed from Southampton on Friday, per R.M.S. Kenilworth Castle, to fulfil engagements with the African Theatres, Ltd., booked by the I.V.T.A., Ltd.

George Clarke.

After a long absence in the provinces, George Clarke is appearing in town this week at Shepherd's Bush in that record-breaking revue, "Radios."

Matinée at New Cross.

Last Saturday afternoon, to a crowded house, Miss Elsie Hyne presented her pupils in a series of dances which were keenly enjoyed. An interesting item on the programme was "Our Grandmothers," introducing Mrs. Gambrill, aged 74, who danced with the pupils. Manager Glanville who is to be complimented for organising such an excellent entertainment, had the pleasure of seeing his own daughters, Winnie and Peggy, display their talent in the "Lantern Dance."

New Numbers by Arthur Hatchard.

Mr. Arthur Hatchard, the organist and composer, will be opening a season of new songs and dances, of which he is the author, at the Peckham Hippodrome, commencing Monday, June 2. Some of the songs featured will be "If Only the Man in the Moon," "In That Dear Land Called Home," "There's Many a Bright Flower," and "It's a Time That Will Never Come Again." He requires additional singers and dancers, and those interested should get in touch with him at "Belmont," 189, Anerley Road, S.E.20.

A Motoring Holiday.

A couple of weeks ago Herbert Clifton and his brother left town by car on a motoring holiday, and after visiting the West of England and down as far as Land's End, they made for the north to Carlisle, Perth, Inverness, and reached John O'Groat's last Wednesday. Bert says they have covered 1,250 miles so far, and will return south via Caledonian Canal, Oban and Glasgow, making for Hanley this week-end, where he is due to resume on Monday next.

The Wolves.

It was decided on Friday to suspend the London Lodge meetings during the summer. Regarding this, First Player Stanley Lupino writes:—"Owing to the non-attendance of members, it has been found necessary to close the London Lodge until October, at which date the new Wolves will be founded. All those wishing to belong to the 'new order' should send their name and address to Stanley Lupino, at the Vaudeville Theatre, and they will be notified when the opening takes place, and where."

Manchester Den.

There were 56 members present in the den on Thursday last at the Clarendon Hotel, Manchester, and at a lunch which followed 45 members of the Order sat down.

First Player Harry Leslie presented Mr. Fred Hazel with a cheque for £37 3s. 10d. towards the maintenance of the Wolves' Bed in the infirmary, this being the profit on the Wolves' Howl held on April 24. Mr. Hazel, in responding, mentioned that any recommendations from the Manchester Den of Wolves would receive all the attention that could possibly be given, but he sincerely hoped that no member would ever require medical attention.

First Player Harry Leslie also said that he had a very pleasing duty to perform on the twelve months' anniversary of the Manchester Den, and that was to present to the founder of the local den, Mr. Paul R. Hall, a cheque from the members in appreciation of Mr. Hall's efforts, as in the first nine months of the year credit was largely due to him for raising the sum of £270. Mr. Hall, in replying, said that their friendship was more to him than all the presents they could give him, and he asked First Player Harry Leslie if he would keep the cheque and buy him something suitable as a memento of the occasion. Mr. Hall mentioned that there were many opposed to the Wolves and their system of working, but he was pleased to say that with the firm way in which the Manchester Den had handled the situation they were likely to be stronger than ever, and that proof was by the attendance at the last few meetings.

Ladies' Night.

The Manchester Wolves announce that they are holding their first ladies' night in connection with the Wolves' Social Club on Sunday, June 1, at 7.30. On this occasion a dinner will be served at 4s. per head. The host, Mr. Paul R. Hall, has placed the catering in the hands of Mr. Leslie Lewis. Will artists visiting Manchester this week kindly apply for their tickets as soon as possible.

M.H.A.R.A.

Members of the M.H.A.R.A. are requested to note that Mr. Hutchison, manager of the Empire, Cardiff, is now the Cardiff agent, and all letters must be sent to that address, and not to the old office at Borough Chambers.

Bert Lloyd.

Bert Lloyd, author of "What a Pal," etc., is evidently in demand as a writer. He did a very successful skit for the Duke of York's Theatre, and his latest item is with Mr. T. Elder Hearn's "Rumours," one of the successes of the revue, Mr. Hearn having commissioned him to write others.

"Right Away."

Last month a new show was produced by W. C. A. Hill and George Grant under this title, and which is being played this week at Torquay. The strong cast includes Crasey Hicks and Pass, Vincent Ayden, Lelia Rose, Della Delma, and an excellent troupe of dancers. The original lyrics and numbers are by Geo. Grant and J. Pass, the former being responsible for that popular number, "That's the Stuff to Gie 'Em."

Johnnie Walker.

At the Palace, Luton, next week, Johnnie Walker and Mascot resume their own act for a few weeks after a long season with "Fags," which they resume towards the end of July.

Jack Warman.

At present appearing with much success in "Top Speed," which is at the Hippo., Aston, this week, Jack Warman concludes his engagement this week in order to resume at Blackpool for the third season, and returns to town next week for rehearsals.

Reg. Bolton.

Since Reg. Bolton produced "Hot Pot" nearly three months ago, this show has played every week, and is fully booked till the end of October, with one exception. The show has been playing to excellent business, and is at the Tivoli, Aberdeen, this week. Next week, Burnley.

Levoie and Moran.

That popular dancing couple, Levoie and Moran, are still under the management of Harry Day, and are at present appearing in "Visions," which is being played on the Moss circuit.

Maxwell Carew.

Yesterday Maxwell Carew, the female impersonator, who has just concluded a season in revue, left town to join the boat for Australia, where he is paying a return visit following his success out there about three years ago.

Katrina and Joan.

A few days ago Katrina and Joan returned from the Continent, where they have been appearing with such decided success for the past two months. These clever British dancers, who are at the Mile End Empire this week, are due to leave us again in four weeks from now, as they have been specially engaged to appear in Charleroi and Liege next month, and in Liepsic for the month of July.

Harry Ford.

At the Hippo., Brighton, last week, Harry Ford again proved a great favourite at this house. This week he is heading the bill at the Bedford, and next week goes to Plymouth

Nixon Grey.

On Monday week Nixon Grey will be back in town at Stratford with all new numbers, and the following week (Whit Monday) he returns to New Cross.

Duncan and Godfrey.

Occupying a prominent position on the bill at the Bedford Palace this week, Duncan and Godfrey produced a new scena here on Monday night which proved a great success, Minnie and Arthur being complimented by the management on their latest effort. The popular entertainers have dispensed with the usual back cloth and seat, and hold a little conversation "Under the Lamp Post," which is the title of the show. The two numbers introduced are also by Arthur.

KARSINO.

Opening of Season.

The season at Karsino, the delightful up-river resort at Hampton Court, opened under the happiest of auspices with a good attendance on Saturday last. Apart from its natural beauties, Karsino has many other attractions to offer. Almost every brand of sport is catered for, and we observed that enterprising Mr. Fred Karno has now even laid out a putting course, so that the golfer will have something to occupy his time. As for boating, bathing, tennis and fishing, well, Karsino has long been recognised as one of the most convenient centres near town for these pastimes.

An added attraction this year is the presence of Mr. Jack Hylton's Karsino Band, which not only gladdens the hearts of the dancers in the Palm Court each evening, but also plays in the grounds during the week-end afternoons. Altogether, with its manifold charms (not forgetting the excellent cuisine under the direction of M. Alexandre Quenouille) Karsino is distinctly the place not only for a visit, but also from the residential point of view as well. Karsino is now under the general management of Mr. Jack Persich.

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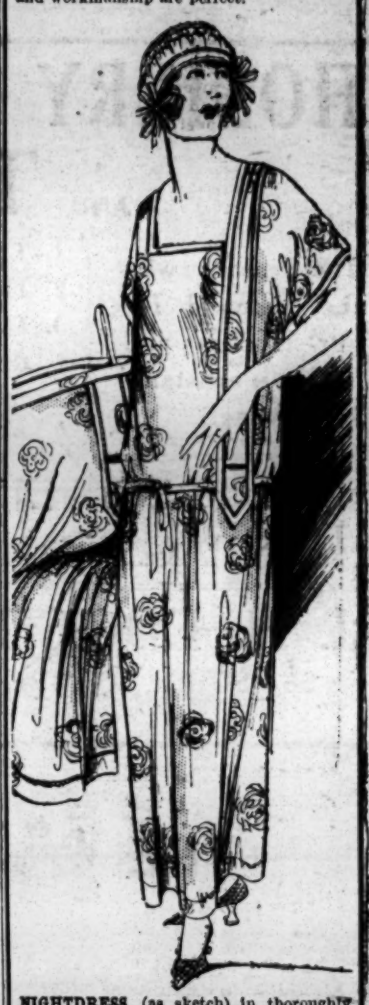
EXCLUSIVE LINGERIE

For many years we have made a special study of Lingerie, and have a world-wide reputation for the style, character and finish of our Underwear. Only reliable quality materials are used, and the cut and workmanship are perfect.



NIGHTDRESS (as sketch) in thoroughly reliable heavy quality pure silk brocké crepe-de-chine, entirely hand made by our own workers; square neck and kimono sleeves, finished long folds and pocket. In pink, coral, lemon, turquoise, beige, mauve and ochre.
PRICE **35/9**
Chemise to match, 25/9
Knickers to match, 25/9

PRACTICAL CAMI-KNICKERS (as sketch) in pure silk crepe-de-chine; an exact copy of a French model, long waisted bodice, trimmed with dainty cream insertion and hemstitching. In pink, sky, ivory, yellow, mauve, green, coral, beige, apricot & black.
PRICE **29/6**
In heavy quality silk georgette. In pink, ivory, coral, sky, beige, apricot, green and black.
PRICE **39/6**
Lace and Ribbon Boudoir Cap, 10/9
Catalogue Post Free.

DEBENHAM & FREEBODY

LONDON VARIETY THEATRES.

THE COLISEUM.

Before leaving for Australia, Bransby Williams is fulfilling a farewell engagement at the Coliseum. His performance is entirely changed from that which he gave not so many weeks ago to mark his return from America. Instead of the imitations that the audience loves to demand, he gives his even more attractive Dickens impersonations. Here is a wide variety of contrasts. At one moment he is the loathsome Uriah Heep, washing his hands with invisible soap, bowing continually and droning out how 'umble he is; then he is Nell Trent's grandfather, raving in his insanity that she is not dead; lastly, Sergeant Buzfuz pressing Mrs. Bardell's case home to the jury with a mass of sententious nonsense. Bransby Williams' bold strokes of portraiture make every point tell—he must send many a reader back to "David Copperfield" and "Pickwick Papers" with renewed relish.

To follow his "Fun in a Bakehouse," Joe Boganny presents a burlesque prize-fight. After quite a realistic tussle between two of his light-weights, his champion "cigarette-paper weight" enters the ring in the expectancy of meeting a boxer of the same size. Instead, Joe Boganny himself appears as a deputy. In the first round, the midget pugilist darts between his opponent's legs. In the second, he bites the other's thigh. In the third, he is lifted on to a chair and knocked off. In the fourth, a 500lb. weight descends and hits Joe Boganny on the head. The fun is heartily relished.

Geaiks and Geaiks are welcomed with especial warmth and are called upon to whistle operatic airs as well as humorous imitations of birds and beasts. Tom Clare and his piano are also very good company, especially when he is singing a clever song with the title of "This Freedom"—of the husband, this time. Likewise Malvina and her fiddle are a pair that add considerably to the gaiety of nations. The Four Swifts give a remarkable display of club juggling that is made all the more engaging by their pleasant personalities.

This, or so the management declare, really is Edna Thomas's last week. It is two months since her way of singing the negro spirituals first aroused a Coliseum audience to enthusiasm. Cecil Hepworth's prelude to "Comin' Thro' the Rye" also remains in the bill. Carl Hyson and Peggy Harris return with the Midnight Follies Band. Winnie Collins and Charles Brooks present a number of songs in a lively fashion, particularly in "Felix," when his antics in cat costume prove very diverting.

THE ALHAMBRA.

"Outward Found," the new sketch written by R. P. Weston and Bert Lee for Tubby Edlin, is a merry burlesque of bootlegging. Tubby Edlin's share in the performance is notable for the dry humour that comes out in all his work. He is a miserable stowaway on a trawler off the coast of America. His subdued, yet confidential, manner when interviewed by the captain prompts him to wrong answers that make the audience laugh continuously. When a shot is fired across the bows, a volunteer is called for to consume thousands of cases of beer, whisky and champagne. The stowaway responds with an air of heroism, and, while the captain and lieutenant keep the Customs officer in conversation, does his duty with thoroughness.

Those inimitable tumblers, Walter and Paul Briant, repeat the success they won at the Coliseum. Their knockabout humour in "The Dream of a Removal Man" is so original that such remarks as "quite a new wit" are audible in the auditorium. Certainly the deflated man's way of collapsing is as novel as it is comic. The Alhambra is also fortunate in being able to present both Dorothy Ward and Ella Retford, two of the most popular performers of their class, in this week's programme. There is no danger that their styles would clash, since one is as lithe as the other is rollicking. Miss Ward makes her chief success in ballads of sentiment, such as "Wonderful One"; Miss Retford in boisterous songs, such as "Horsey, Keep Your Tail Up," with the audience to swell the chorus.

Maxwell Stuart and Barbara Miles combine pleasure and instruction. As winners of the World's Dancing Championship, their demonstrations of ballroom foxtrot, waltz and tango, to the accompaniment of the Crichton Band, are keenly watched by all who are sensible of the delights of dancing. Zellini's burlesque juggling is a very ingenious collection of nonsense. His incredible feats with plates deceive quite a large number of the spectators until he gives the game away, and his performing dog wins more applause than it would receive if it were alive! "Statues That Talk" present us with whitened imitations of George Robey, Wilkie Bard, Harry Lauder, etc. Nelson Jackson maintains his well-deserved reputation for providing anecdotes that are new. Charlier and Cuvelier, by playing two accordions apiece (using feet as well as hands), create a volume of sound worthy of a full orchestra.

HOLBORN EMPIRE.

A fine variety company is billed this week at the Holborn Empire. Chief among many clever turns is that provided by Harry Weldon, whose "White Hope" scena and other drolleries are as excruciatingly funny as ever. Johnson Clark's entertaining ventriloquial act, entitled "Romany Rye," with "Hodge" and a pretty stage setting, met with its usual cordial reception; whilst the heartiest of greetings is received by Mr. Wilson Hallett, whose new study, "The Coming Generation," consists of realistic and droll impressions of young children, in which Mr. Hallett by common consent is a foremost protagonist.

An act which met with an enthusiastic reception is that provided by Mr. Leslie Stuart, the prolific composer of so many haunting and successful melodies of a decade or so ago. The selections consisted of "Little Dolly Daydream," "Sweetheart May," "I May Be Crazy," "Lily of Laguna," and as an encore, "Soldiers of the Queen," each of which was received with enthusiasm. Mr. Stuart is ably assisted by Miss May Stuart, who has a pleasing voice and admirable stage presence. The Kansas City Ladies' Band of seven performers also had a vociferous reception—thoroughly well deserved.

Miss Blanche Tomlin, the famous musical-comedy star, exploits her beautiful voice in a number of suitable songs, "For He's Just My Love," and the famous "Jewel of Asia" from "The Geisha," being given, to the keen enjoyment of the audience. Miss Olive Fox is an artist of much versatility, being heard to advantage in "My Parlour Furnished in Mahogany" and "I Like to Mingle With the Mails," each clever character impersonations; and the Billy Vardel Trio, supple and agile gymnasts with a keen sense of comedy, provide an excellent and suitable opening act.

VICTORIA PALACE.

After a successful tour in America, Mr. Wilkie Bard appeared at the Victoria Palace on Monday, when he met with a hearty welcome. Perhaps with the object of assuring all his old friends that he had not forgotten their favourite numbers, he gave us at the first performance "I Want to Sing in Opera," and he rendered it with all his old verve. The interruptions of "Mr. Ebenezer Humdumick, a native from Hampshire," who was installed in the circle, were as delightful as ever, and the audience voiced the "Opera" refrain with evident enjoyment. His second number was "I'm Here If I'm Wanted," done as a policeman in déshabille, and to the accompaniment of much clever patter.

There is no doubt that "Pogo" is an equine classic, so cleverly and drolly impersonated by the Griffiths Brothers, with Miss Lutie an admirable ring-mistress. The manager-conjuror prologue, with a "topper" as elusive as an English summer, was particularly well done.

It would be difficult to find two more better equipped representatives of terpsichorean art than Zelda and Freda Jensen. These two sisters, one a blonde and the other a brunette, and both as graceful as young fauns, present a series of classical dances which reflect practically every emotion in the calendar. "The Vision of Love" and "Fascination" were interpreted so well that the labels could easily have been dispensed with. Mr. Lewis Davenport is an illusionist of the bewildering kind. No sooner does he get us agape at one mystery than he has perpetrated another. He seemed to delight in pulling both our legs at the same time. The tricks with the pigeon (which flew over to Mr. Jack Weaver, the musical director, and told him how it was done), and the ten red thimbles which suddenly sprouted on the conjurer's fingers were decidedly effective. If Mr. Davenport really *does* wear fifty different-coloured waistcoats this weather——. Miss Nellie Wigley, as "Prince Charming," received much applause for "When the Sun Goes Down." Her second number, "In the Good Old Days," as a dashing young Victorian of the "Johnnie Walker" type, also provided excellent material for her art.

The Eight Palace Girls still carry on successfully in new dances and dresses, Larry Kemble is droll with bicycle and patter in a neat act, assisted by Georgiana Morton, and Clay Keyes is a finished dancer and juggler.

CHELSEA PALACE THEATRE.

The presentation of "Katinka" by Macdonald and Young drew a good house on Monday evening, and the popular musical play was very favourably received. Mr. Richard Teasdale as the Yankee (Thaddeus T. Hopper) was responsible for many laughs, and proved himself a smart comedian. Mr. Norman Greene (Bara Strogoff) sang admirably. Mr. Hugh Ormond's vocal work, too, deserves commendation. In the name part, Miss Constance Neville sang sweetly, and danced with animation, and she was particularly happy in her association with Mr. Ormond in three melodious duets. Mr. Bardy Russell succeeded in raising much laughter as the Frenchman, and Miss Marion Edwards gave a capital portrait of the heroine's mamma. A capital chorus, and Mr. B. J. Paterson's excellent orchestration helped in the success. Praise is due to Mr. Edward Dolly for his arrangement of the dances.

NEW CROSS EMPIRE.

George Lee gave of his best at the Empire, New Cross, on Monday, and all enjoyed his songs, "I Was Always a Roamer," and "I Wonder What He Looked Like When He Was 21." As a versatile character comedian he is hard to beat. Winifred Ward, the immaculate boy, looked very chic and caught everybody's fancy. "I Like the Night-Time," and her "principal boy" song, "Mamie, Mamie," were a couple of numbers among several which scored.

Ivor Vintor, described as England's smallest dapper comedian, was very funny, and told us a lot about his sister's young man in his own inimitable way, to everybody's amusement. A schoolboy song, "I Am So Fed Up," was greatly appreciated. Jack Hylton, with his famous band, gave a splendid selection, and the audience seemed never to tire of his rhythmical dance tunes, fox-trots, one-steps, international tunes, all the favourites following one another, and kept everybody's feet on the go. "Why Worry?" (Blues), "Bright Eyes," "Felix Kept On Walking" (given twice), "Horsey, Keep Your Tail Up!" and "Moon Love," were among others given from the band's repertoire. King and Benson are always a good "turn," and one is always sure of a hearty laugh. The burlesque of Mary Pickford and "Douglas" was very enjoyable. A couple of songs, "Let Me Forget," and another, also went well.

Harry Tate, funny as ever, revived, "for one week only," his famous sketch, "Motoring," which created much merriment. The Fan Jacks are very clever gymnastic entertainers.

THE BEDFORD.

Harry Ford, the argumentative one, heads the bill here, and he was in capital form on Monday, putting over three very amusing songs, the best of which, perhaps, is his taxi-driver number, which is very diverting. The Three Sisters Kershaw present an attractive vocal scena; two of them sing some charming songs and duets, while the third is at the piano. They had a hearty reception. Coral Dark is a most attractive little comedienne, who gets home with a couple of good numbers, and finishes off with a bit of clever dancing. Galetto does all sorts of things from rag-picture to hat manipulation; in fact, presents a turn that is full of quaint things, which amuse the audience, and he gets a very good reception. The Zio Sisters dance gracefully and give a variety of styles from 1864 to 1924.

That popular duo, Duncan and Godfrey, are always up to form, and their latest, the Sailor and the Coster Girl, is a capital bit of humour which is a big hit. The back-chat they indulge in creates endless laughter, while the two songs are quite good and melodious. Needless to say, they had a big call at the finish. The popular contralto, Miss Alice Hollander, is heard to much advantage in her songs, which are well chosen, and suit her wonderful range of voice. "The Bells of Brittany" is a fine song, and she sang it beautifully. With her is Sandford, who is not only a skilled accompanist, but a solo performer of great merit, and his solos were a source of admiration and pleasure. The Five Bombays present their lively dancing turn, and Karr and Kooney have an excellent comic interlude, "A New Member," which is full of laughs and capitally played. Carr and Vann, in their scena, "An Affair at the Fair," completes.

WATFORD PALACE.

Tom Whittle is one of the principal turns in an attractive variety programme at the Watford Palace this week. In old and new numbers he meets with a hearty reception. Penrose and Whitlock, two old sports, give a song scena, "Making a Night of It," which is full of genuine humour. Polly Meadows, character comedienne, sings and acts well in three clever character numbers. Adami and his Assistant, in their eccentric novelty, "The Human Billiard Table," in which the former performs a number of smart tricks with a set of billiard balls, are given an enthusiastic reception. The Sisters Vesta, duettists and acrobatic dancers, are a smart pair, particularly in their dances. Videau and Kirby blend low comedy and art in a double turn, the former being especially funny in the rôle of a cook, and later appearing in a charming dance. Christine Silver, in "Moments Grave and Gay" (by Harold Simpson), gives several exceptionally clever impersonations. Roars of laughter greet Wells Bros. and West in their comedy act, "The Head Man."

QUEEN'S, POPLAR.

Among the many attractive turns here is Fred Kitchen and company in that natural and life-like storm-in-a-tea-cup sketch, "If the Cap Fits." As Tom Newton, Fred acts his part to the life, and Gladys Horridge, as his better half, acts up to him splendidly. Excellent assistance is given by Cossie Kitchen, Dudley Mansell, and Con Clarke. Dave Loch and Carrie Lomond, in their racy Irish and Scotch vocal comedy and dancing scenas, score by reason of their artistic and melodious acting and singing, leavened with a keen sense of humour. Their bright, breezy spontaneity in the Irish courtship is full of infectious gaiety. Dave has a fine voice and a hearty manner, and Carrie is full of fun and frolic. The scena by the banks and braes of bonny Scotland is fresh and fruitful in charm and vivacity. Other excellent turns on the programme include Clarke and Ritchie, the Three Mahers, the Huntings, Alec Kendal, and the Beswick Twins.

"MIRRORS."

At Wood Green Empire.

Harry Day's "Mirrors," a revue of reflections, will prove a draw at the Wood Green Empire this week. As a series of "reflections" the performance must please people who favour a play, or actual character representation, as here the idea of "holding the mirror up to nature" is put into practice to a considerable extent. Prominent in the excellent cast is Jim Jessiman, whose special appearances are as the rent collector; as a helper to Joseph Victor, who, for the time being, is a lyric writer; as a drunken husband in a scene called "Intemperance"; and as a Scotsman at a football match. In this realistic scene Joseph Victor appears as a cockney.

Vocalisation is the speciality of Miss Lily Burns. Her success in this direction is, apart from the natural gift of a pleasing voice, traceable to her former association with a light opera company; and in this revue she has good opportunities of illustrating her ability not only as a singer, but in other details of the variety art. She is much applauded for the number, "My Willow-pattern Maid." Important places are filled by Wyn and Ivy, who sing well, and are graceful and expert dancers. Budd and Hartley assist them in their merry moods. Robert Needham has a trying task in rendering the many short selections in the song of illustration, "Musical Comedy Girl," which awakens many memories. It is one of the chief successes of the evening.

Amy Brownson is among the leading female exponents, appearing in several scenes, and among the best sets are "A Willow Pattern," "The Football Field," "The Hall of Mirrors," and "Isle of Sweethearts," in which the song of that name is sung by Robert Needham.

"LITTLE MISS PUCK"

At Lewisham.

Revue, in Two Scenes, by Firth Shephard. Produced by Fred Farren at the Lewisham Hippodrome on Monday, May 19.

"Little Miss Puck" is the part which Miss Susie Clare, an actress, plays in the film produced at Brakenford Manor, which forms the first scene. Susie here meets the Hon. Robert Weston, with whom she has had a love affair a year previously. Bobbie's relatives tell him unless his marries a titled lady he loses his fortune, so Sir Polydore Ffoulkes agrees to marry Susie, and when she has thus obtained her title, divorce her, and she will then be free to marry Bobbie. The honeymoon is spent at Neuville-sur-mer, which forms the other scene. Here Polydore's best girl turns up, and, of course, all ends merrily. The book is well written, the music is above the average, and the production commendable in all respects.

Mr. John E. Coyle makes a big hit as Sir Polydore Ffoulkes; his comedy is of the quiet, confidential style, and his song, "Spearmint," is well rendered. As the Hon. Robert Weston, Mr. William Thomson is a big success. He is an excellent light comedian. "Love's a Consolation" is a very tuneful number which recurs throughout the show. As leading lady Miss Madge White displays much versatility and acts cleverly as Susie Clare. She sings and dances, too, capitally, "Harmony Baby" and "Susie" being two of her best numbers. Mr. Harry Cole and the Misses Nelly Cozens and May Rosine, as Bobbie's relatives, deserve praise for some clever characterisation, as does Mr. George Howard for his work as the film-producer. Messrs. Vincent Ryan and John Lloyd and the Misses Renee Hamilton, Phyllis Dorraine and Oonah Nolan, as well as an attractive-looking and good singing chorus, add to the general success.

(*Continued from col.* 6.)

ing new one-step by Montague Clayton, "Desecration," and also "2-LO" fox-trot.

At Wembley very great success is attending Charles Ancliffe's interpretation of "Melody Maze," where this well-known conductor and his London Professional Military Band are also featuring "Peacocks' Parade," the highly popular intermezzo. W. H. Suddes, musical director of the Empire Theatre, Southbank, is another conductor who reports the enthusiastic reception of "Melody Maze" and "Desecration"; while Harry Edwards, of the Cinema de Luxe, Piccadilly Circus, is also featuring this firm's orchestral novelties with gratifying success.

WHITEHALL MUSIC CO.

The firm's great "overnight" success, "Darlingest" (Francis Deacon and Jack English), is forging ahead with ever-increasing impetus. From all parts of the country reports of heavy scoring with this number continue to be received. Amongst the latest to feature it are Louis Franklyn and his White Star Band at the Palais de Danse, Hammersmith, and the London Band, under the direction of Emlyn Thomas, at the London Club.

Other London dance bands now making a regular feature of "Darlingest" include L. A. Johnson's San Prado Band, British Empire Exhibition Ballroom, Wembley, L. de Rosa's London Serenaders at Cricklewood Dance Hall, the Midnight Follies Band at the Hotel Metropole, the Norris Cowell Syncopaters, Blanchard's Club, and John Birmingham's Band at the Hotel Cecil.

Jack Hylton tells us that "Darlingest" is always a great success at the Piccadilly Hotel, where his band features it daily.

Sam G. Ross, writing from the Rivoli Palais de Danse Manchester, reports that it has caught on wonderfully, and is repeatedly requested two or three times a night. The Arthur C. Davis Dance Orchestra, Bristol, had six encores for "Darlingest" last Wednesday, which were followed by a special vocal demonstration of it. H. E. Rowlands and his novelty XL Orchestra, Chester, is featuring this number regularly with great success.

ORCHESTRAL ITEMS.

B. FELDMAN AND CO.

Mr. Sid Davis, the well-known violinist-conductor at the People's Palace, informs us that several of our numbers are receiving repeated encores, including "In a Tent," "Oh! Sister, Ain't That Hot," "Say It With a Ukulele," and "Gone." The popularity of Mr. Davis and his Palace Dance Orchestra is evident by the big attendance at the dances held there.

Mr. A. W. Whipp, the well-known musical director of the Super Cinema, Ilford, has featured "Oh! Gee, Oh! Gosh, Oh! Golly, I'm in Love," and "A Smile Will Go a Long, Long Way," with great success. Next week he will feature "Turned Up."

Mr. Baga, the popular musical director of the Blue Halls, Putney, is repeating by special request "Horsey, Keep Your Tail Up." "Turned Up" will also figure in his musical interludes.

Mr. Edwards, of the Blue Halls, Edgware-road, is also featuring "Turned Up" for May 19 week.

Mr. Emlyn Thomas, at the London Club, is making a big feature of Feldman's tunes, including "I'm Sitting Pretty," "In a Tent," "Gigolette," "Horsey, Keep Your Tail Up," and "When Will the Sun Shine for Me?" This well-known popular conductor-violinist renders these numbers in attractive style.

Alfredo, the famous violinist, who now leads the very popular band at the Prince's Restaurant, is a keen Feldmanist. He includes many Feldman tunes in his nightly programmes. His special arrangement of "Gigolette" receives thunderous applause, and great credit is due to his band of skilled musicians in their rendering of these numbers.

Mr. S. G. Ross, musical director of the Rivoli Palace de Danse, Manchester, from whom we have just received another letter, informs us that his audiences are now clamouring nightly for "In a Tent." Other numbers included in the programmes of this very popular musical director and his band are "May-be," "Say It With a Ukulele," "In Love With Love," "I'm Worse," "Midnight Rose," "Not Here, Not There,' and "I'm Sitting Pretty."

Mr. J. Clapper, of the Castle Hotel, Richmond, who is quite at home either on the violin or the saxophone, is a very keen critic of tunes, and the tunes must be good to be included in his repertoire. He is making a special feature of "Gigolette," "In Love With Love," "In a Tent," "I'm Sitting Pretty," "I'm Goin' South," and "Oh! Sister, Ain't That Hot."

LAWRENCE WRIGHT MUSIC CO.

The Roumanian Band, conducted by Nico Buica, from the Trocadero, at the Command Performance before the King and Queen and the King and Queen of Roumania, played "Annie" (You're Just Like My Mammy), "The Scotch Medley," and "Pasadena," to the manifest delight of the distinguished audience.

Lawrence Watts, musical director of the Tivoli Theatre, Edinburgh, in addition to a whole host of other Lawrence Wright numbers, records the truly phenomenal success he makes at every performance with "Pasadena," which he has to repeat again and again.

The Rivoli Jazz Band, at the Rivoli Café, Whitechapel, comprises four members only: John Beaver, violinist; H. Harnott, pianist; L. Phelps, saxophonist; and Billy Howard, drums; but their success with such wonderful Wright hits as "Riviera Rose," "Twelve o'Clock at Night," "They Love It," and "Pasadena" (an exceptionally big hit) is as great as it is well-merited.

Robert Forsyth, managing director of the Victoria Pier Syndicate, Folkestone, writes that "Riviera Rose" valse is being featured at the special farmyard dance carnival to-day (Wednesday), and a very great success is anticipated.

Davvi Jacobs and his Cottage Rhythm Kings, at the Assembly Rooms, Bow, are playing "Pasadena" (which has to be repeated several times each night), "When It's Night-time in Italy," "Twelve o'Clock at Night," and "Riviera Rose," which is so popular that it is demanded in preference to any other valse. Davvi Jacobs, the leader, certainly understands the way to hand out a popular number, and his showmanship is superb.

Kathleen Collins, the charming musical director of Balham Hippodrome, is making a nightly furore with such big hits as "Riviera Rose," "Pasadena," "When It's Night-time in Italy," "Twelve o'Clock at Night," "I Love You," and many other Wright gems of melody.

The San Prado Band, which Lawrence Johnson conducts and runs at Wembley Dance Hall, in conjunction with Arthur Rosebery, are featuring many Lawrence Wright melodies, including "Riviera Rose," "Pasadena," "When It's Night-time in Italy," and "Twelve o'Clock at Night," with a success that is considerably enhanced by their singing of the words attached thereto.

W. Crabtree-Wylde and his orchestra, at Rusholme Theatre, Manchester, are making a sensation with "Riviera Rose," which is acclaimed as the valse supreme of the year. Of course, this superb orchestra is playing all the other big Wright hits as well.

George Smith's orchestra, at the Nickado Café, Birmingham, is phenomenally successful with "Pasadena," "Riviera Rose," "Twelve o'Clock at Night," and that greatest of all comedy fox-trots, "When It's Night-time in Italy."

J. H. Pilkington's orchestra, of Rochdale, boasts a very full repertoire of Wright winners, amongst which "Riviera Rose" and "Pasadena" stand out as exceptionally fine encore-winners.

Sydney Younger, musical director of the Royal Arcade Orchestra, Boscombe, writes most glowingly of the success that "Riviera Rose" has achieved. He considers that the chorus should be popular from end to end of these isles, and is doing his best to make it so in Boscombe

DUFF, STEWART & CO.

The very large musical public which continues to inquire steadily for that fine selection, "Melody Maze," as well as the hundreds of musical directors all over the country who continue to feature it with outstanding success, will be interested to learn that this firm have just issued a companion number, which seems likely to enjoy an even greater popularity. In fact, although it has been published only a few days, the first large print is almost exhausted, we are informed. This fine new selection is entitled "A Ballad Salad," and it contains over forty familiar ballad melodies, splendidly arranged by John Ashton.

Meanwhile, "Melody Maze" meets with fresh approval everywhere. A feature of the Palace Super Cinema, Nelson, is the musical programme, rendered under the able direction of T. Haydn Boothroyd, who reports the enthusiastic reception of this number, and also of the fox-trots "2-LO" and "Bringing Up Father," which is enjoying a great vogue. Henry Frank, conductor of the Eclipse Bijou Orchestras, is also experiencing great success with "Melody Maze," in addition to the strik

(*Continued at foot of col.* 4.)

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6.30 HOLBORN EMP. 9.0
WILKIE BARD.
DORA DUBY & TERRY KENDALL.
CRUIKSHANK.
THE GLADIATORS.
LEWIS DAVENPORT.
NORA ST. JOHN & DOREEN HAYES.
THE 3 WALKERS.
AGAR & YOUNG.

6.45 KILBURN EMPIRE 9.0
ERNIE LOTINGA
In "CAPITAL LEVY."
A Dramatic Comedy Burlesque in 3 Acts
Written and Produced by Norman Lee.
Supported by
ADOLPH LUCK, JOHN GREAVES and KATHLEEN BARBOR.

6.30 LEWISHAM HIP. 8.45
Theatre Guild (London), Ltd., Presents
"OUTWARD BOUND."
By Sutton Vane. Direct from the Criterion Theatre. Cast includes—
NANCY PRICE.
STANLEY LATHBURY.
FREDERICK COOPER.
ANGELA MACKEY.
FRANCIS ROBERTS.
FREDERICK LEISTER.
LAURA SMITHSON.
OSWALD MARSHALL.
J. A. BENTHAM.

6.45 CAMBERWELL PL. 9.0
Albert de Courville's Revival of the Funniest Play of the Century—The Original "POTASH AND PERLMUTTER." By Chas. Klein.
Adapted from the Story by Montague Glass.
Cast includes—
JOE HAYMAN and MILDRED FRANKLIN, as "Mr. & Mrs. Potash."
DAVID J. ERLSTON as "PERLMUTTER."
Presented by Albert de Courville Enterprises, Ltd.

6.45 GRAND, Clapham J. 9.0
William Garland Presents a South American Musical "Creole" Revue—
"DOWN SOUTH."

6.45 HAMMERSMITH PL. 9.0
Low Lake Presents
"KU-KLUX-KLAN."
A Musical Melo-Burlesque in 12 Scenes.
By Arthur Rose.

6.45 ILFORD HIPPO. 9.0
"Pimple" Film Enterprises Present—
Britain's Greatest Film Comedian,
"PIMPLE" (HIMSELF).
The Greatest Laughter Maker of Modern Times, in
"PUNCH." An All Comedy Revue.

6.45 SHOREDITCH OLY. 9.0
George Sax Presents
An Entirely Different Musical Extravaganza—
"GOING SOME."
In Three Goes.
Cast includes—
THE MELODY MIXERS.
LENA & LEWIS.
LEWIS HARDCASTLE.
EDDIE EMERSON.

6.30 CROYDON EMPIRE 8.45
Arthur Gibbons Presents
The Famous Farcical Comedy,
"OUR FLAT."
Featuring—
LESLIE KYLE,
ELLEN HARE,
WINIFREDE NELSON, and
GEORGE PERCY.

6.45 ISLINGTON EMPIRE 9.0
Messrs. B. & H. Levey Present
"DANCING TIME."
Featuring—
ESTA STELLA.
WILFRED ESSEX.
THE 4 WARDS.
JIMMIE JEWELL.

6.45 POPLAR HIPPO. 9.0
Get Rich Quick Productions
Present, by Arrangement with
GEORGE CARNEY—
The Musical Comedy Revue,
"BUBBLE AND SQUEAK."
Written and arranged by George Carney
Cast includes—
CHARLIE RICH and
ELSIE ROBY.

6.45 WILLESDEN HIP. 9.0
Lionel Bute
(By Arrangement with Alfred Butt and Anthony Prinsep) Presents—
"BLUEBEARD'S 8th WIFE."
Direct from the Queen's Theatre.
Cast includes—
CLAYTON GREENE,
ANTHONY HOLLES,
and
MARY MAYFREN.

6.45 ROTHERHITHE HIPPO. 9.0
The East London Players
(Direction, Miss Dorothy Mulford)
Present—
"IGNORANCE."

6.45 COLLINS'S. 9.0
The North London Players
(Direction, Miss Dorothy Mulford)
Present—
"TWO LITTLE DRUMMER BOYS."

FROM THE PROVINCES.

NOTES AND NEWS OF TOURING PLAYS.

BIRMINGHAM.

THEATRE ROYAL.—L., Theatre Royal (Birmingham), Ltd.; M. D., Mr. Philip Rodway; B. M. and Mus. D., Mr. H. Rushworth; A. M., Mr. C. E. Denham.—Mr. Matheson Lang brings his company in "The Bad Man," and provides plenty of fun besides thrills. Mr. Lang is in happy mood as Pancho Lopez the Mexican, and Miss Nell Carter proves an admirable Lucia Pell. Mr. Ernest Bodkin plays Jasper Hardy and Miss Nona Wynne Angela Hardy, both quite good characterisations. The Gilbert Jones of Mr. Henry C. Hewitt is a capital study, too, and both Mr. Fredk. G. Thurstans and Mr. Edward Cooper put in some satisfactory work as Smith and Morgan Pell. "Red" Giddings is made a picturesque figure by Mr. Donald R. Young.

PRINCE OF WALES.—P., Prince of Wales (Birmingham), Ltd.; M. D., Mr. Philip Rodway; A. M., Mr. G. D. Bradbury; Mus. D., Mr. H. Rushworth.—"You Never Can Tell" was chosen for the second week of the Macdona Players in Bernard Shaw's repertoire. Altogether the company is performing eight distinct plays during their fortnight's season. So far the crisp and sincere acting of these very capable artists has in some cases scarcely obtained the support deserved. The brilliant comedy of "You Never Can Tell" was ably interpreted. "Man and Superman" on Saturday was happily well attended by an enthusiastic audience. Mr. Geo. S. Wray was an adventurous John Tanner, fully assured and convincing. The Ann Whitfield of Miss Valerie Richards was sound, imbuing the character with just that hardness and coaxing which is necessary. Mr. H. Culff played the American satisfactorily; and Mr. Charles Sewell was a capital chauffeur with a larger part than most stage motormen have. Mr. Tom Mowbray, with Mr. A. Claremont, were content with the old men parts—done quite in the right vein—Mr. G. Bancroft played the Poet deliciously, and Miss Dora Macdona made a success of Violet Robinson.

ALEXANDRA THEATRE.—P. & M., Mr. Leon Salberg; A. M., Mr. W. T. Guest; Mus. D., Mr. David Cochrane.—The visit of the Alexander Marsh and Carrie Baillie Shakespearean Company is of special interest, inasmuch as large numbers of elementary school children are being taken to the performances. Further, it is a twice-nightly entertainment in order to popularise the plays of the national dramatist and bring them within the monetary scope of many who would otherwise find it difficult to attend. Hence there are considerable cuts, but at the same time long waits between the scenes are avoided and made negligible. Hundreds of school children are to attend the performances. "The Merchant of Venice" on Monday was tastefully set and well spoken. Mr. Marsh himself made a convincing Shylock, his effects being cumulative. It was a sincere and careful study of the Jew. Mr. Charles Bennett was a cultured Bassanio, excellent in the jewel scene. Miss Carrie Baillie was a very human and likeable Portia, with much grace of presence. The Antonio of Mr. Robert Lang was modestly portrayed, and Miss Esther McPherson proved a pleasing Jessica. Mr. David G. Noble as the merry Gratiano made a convincing study, Mr. Frank Milray did excellently as Lorenzo, and Mr. Andrew Buck and Mr. J. Fielding were competent as Gobbo, junior and senior.

GRAND.—P., Moss' Empires, Ltd.; M., Mr. F. A. Jolly; A. M., Mr. F. Allen, junr.; Mus. D., Mr. Gilbert Smith.—Mr. Harry Day's revue, "Ideas," is here. The Sloping the Slope scenic dance is quite original and artistically conceived, while the Living Colours and its submarine setting is particularly striking. Mr. Jack Clifford and Mr. Freddie Forbes are the chief comedians, and provide the right contrast in the type of humour they introduce. Miss Irene Shamrock is pleasingly versatile, with her singing, dancing, and sense of fun. Robert Maclachlan, an actor-vocalist, is a welcome figure, well worth hearing, and Miss Maitland finds in "My Telephone Doll" only one of several mediums to express herself. Laurence Filler's Babies are in keeping with the smartness associated with that familiar name. De Moleyns and Vixen dance in novelty style, and Hazel Elliott with her Eccentric Kids put in some gay work also.

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. Henry Raymond; A. M., Mr. A. E. Shebrick; Mus. D., Mr. J. Clegg.—A novel form of entertainment fills part of the programme, what with the featuring of "Making Movies," in which a film studio forms the setting, and business is duly performed. Albert Whelan, the popular Australian, whistles himself into favour and entertains his audience in agreeable fashion. Dolly Elsworthy, the character actress, gives some convincing portrayals, and imparts the dramatic touch with sure effect. Misquette and Maxly provide acrobatic dancing which quite held the audience, and Zetta Mor introduces a vocal scena which shows her versatility. In addition, Frank Delco and partner give a comedy plate-throwing act which is most amusing.

DUBLIN.

GAIETY THEATRE.—M., Mr. C. Hyland; Mus. D., Mr. W. S. Nabarro.—This week the Macdona Players present "Quality Street." An excellent cast includes Misses Evelyn Culver, Rossie St. John, and Mr. Clive Woods Valentine Brown.

THEATRE ROYAL HIPPODROME.—M., Mr. J. H. Hamilton; Mus. D., Mr. R. Bolton.—The revue, "All in Favour," features Frederic Bentley, supported by Alma Vane, Angus Strong, Doris Lewis, Frank Howard, and Florence Helm, supported by the Lawrence Tiller Troupe and Mostyn Quartette.

QUEEN'S THEATRE.—M., Mr. J. L. Sullivan; Mus. D., Mr. S. Levenston.—The musical comedy revue, "Served Hot," presented by Cyril Bayliss, provides the attraction here this week.

OLYMPIA THEATRE.—P., Mr. I. I. Bradlaw and Mr. R. Morrison; Mus. D., Mr. W. J. Mitchell.—In the revue, "Guess the Title," a first-class company of artists includes Miss Kitty Evelyn and Miss Poppy Cooper, with the Twelve Tartan Belles in an all-Scotch ensemble, a full ballet chorus and augmented orchestra.

TIVOLI THEATRE.—M., Mr. C. M. Jones; Mus. D., Mr. E. J. Taylor.—In the bill here this week are "Marcus," an original ventriloquist; Scotch Kelly, comedian; Frank Cass, comedian and vocalist; Saltley and Lady, acrobats; Jack and Kitty Noyes, singers and dancers; Gloriana, concertina soloist; and Irene Collins, vocalist.

GLASGOW.

KING'S.—M.D.s, Messrs. F. W Wyndham and Geo. T. Minshull; B. M., Mr. Hugh Macfarlane.—Messrs. Frank Curzon and Gerald du Maurier's company is here in "The Dancers," the leading part in which is played by Mr. Gerald Ames.

METROPOLE.—M., Mr. John Walker; Mus. D., Mr. J. W. Graham.—Mr. James Houston presents the revue, "Topsy Turvy." Harold Carlyle is a most amusing comedian, and the Houston Sisters (Renee and Billie) sing and dance charmingly. They are ably assisted by Beth Douglas, Lily Hunter, Charles Clare, George Balharrie, Harry Chapman, and James Houston.

COLISEUM.—P., Moss' Empires, Ltd.; M. D., Mr. R. H. Gillespie; R. M., Mr. L. Lewis.—"A Woman of Paris" continues to attract large audiences to the Coliseum.

PAVILION.—M. D., Mr. F. A. Lumley; M., Mr. J. Kirkpatrick; Mus. D., Mr. Howard Croft.—The attraction is the new musical comedy, "The Early Girl," presented by C. W. J., Ltd., and reproduced by Weston Drury. The music is by Cecil Webb-Johnson. A strong cast includes Miss Dorothy Lena, supported by the following:—Winifred O'Connor, Franklyn Gray, Albert le Fre, George Ward Morgan, Percival Coyte, Muriel White, and Edward Maples.

OLYMPIA.—A. M., Mr. W. Scott Buccleuch.—At the Olympia this week there is being presented the musical comedy revue, "Cheerio." The capital cast includes Hayes and Austin.

ALHAMBRA, LTD.—M. D.s, Sir Alfred Butt and Mr. R. H. Gillespie; Mus. D., Mr. Arthur E. Godfrey.—This theatre returned on Monday to the two-house-a-night régime, with an excellent variety company, including Little Tich, Herschel Henlere, the composer and pianist; T. C. Askew, Yvonne Mehro, and Madge Locke, in "The Broadway Dance Shop"; A. C. Astor, ventriloquist; Syd Moorhouse, Gaston Palmer, and Eric Peacock.

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. George H. Richardson; A. M., Mr. A. J. Wark. D. M., Mr. Henry Farmer.—The melodious musical comedy, "Irene," is the attraction here. Miss Ursula Hughes plays Irene, Harry Ravy is the Madame Lucy, and others in the cast are Margery Caldicott, Nellie Dade, Messrs. Stanley Kirk, Arthur J. Mayne, &c.

LIVERPOOL.

ROYAL COURT.—M. D., Mr. F. W. Wyndham; A. M., Mr. Arthur Lawrence; Mus. D., Mr. Jullian H. Wilson.—"A Message from Mars" is here again, and proving as enjoyable as ever. Miss Evelyn Kell is seen to advantage in the rôle of Minnie; Mr. Hilliard Vox plays the Messenger with capital effect; much humour is extracted from the rôle of Parker by Mr. Danell Greene; and other supporters include Mr. Edward V. Hoile (Arthur Dicey), Miss Wyn Wheeley (Miss Parker), Mr. Colman Irving (The Tramp), and Mr. Frank Litchfield (Dr. Chapman).

SHAKESPEARE.—L. & M., Mr. W. W. Kelly; A. M., Mr. Herbert M. King; Mus. D., Mr. Sam Hague.—Another of Mr. W. W. Kelly's important bookings is "The Honourable Mr. Tawnish," which comes to Liverpool for the first time, having for its principal exponents Mr. Dennis Neilson Terry and Miss Mary Glynne. On Monday evening a large audience gave them a very hearty reception, as well as showing their keen appreciation of an excellent play. Miss Glynne was charmingly natural as Penelope. The name part was in the good keeping of Mr. Terry, who thoroughly grasped the idea of the gentleman and lover in a romantic age. In the strong company were Townsend Whitling, a finished actor, whose boastful Sir Harry Raikes was a capital piece of work; Clifford Marquand, excellent as John Chester; John R. Turnbull (Mr. Bentley); Henry Carlisle (Sir Richard); Chas. Koop (Captain Appleby); and Miss Kitty de Legh (Lady Anastasia).

PLAYHOUSE.—P., Liverpool Repertory Theatre Co., Ltd.; L. & M., Miss Carpenter.—A revival by the resident company of "The Professor's Love Story" has been met with much acceptance, for such a gem is staged in perfect style and played quite brilliantly. Mr. Herbert Lomas was the absent-minded Professor, Miss Primrose Morgan made a sweet Lucy, Mr. Wm. Armstrong was excellent as Pete, and other supporters included Messrs. James Harcourt (Henders), Michael Hogan, Hugh Williams, Hannam Clark, Miss Constance Pelissier, Miss Muriel Randall (Effie), Miss Elsie Irving, and Miss Muriel Walker.

HIPPODROME.—M. D., Mr. Charles Gulliver; M. and L., Mr. E. W. James; Mus. D., Mr. R. Tomlinson.—Sidney Burns is presenting the musical extravaganza, "Fast and Furious," which is in eight sections, and full of fun. The popular comedian, Rex London, is in capital form, and he has the good help of Edward Warden, Pat Williams, Gina Hale, Adrian D. Ross, Fred Granger, Margot Tomlins, Romani, and Winnie Goodwin.

OLYMPIA.—P. Moss' Empires, Ltd.; M. & L., Mr. P. Cohen; Mus. D., Mr. Albert Moore.—The "Ginger" revue is here this week, with a capital company, which includes Dick Tubb, Mona Magnet, Hedges Bros. and Jacobson, and Freddie Malcom.

ROTUNDA.—M., Mr. M. Montgomery; A. M., Mr. J. E. Machin; Mus. D., Mr. Benjamin Parks.—"Cheer Up," a lively revue, is helped along by Rosie Reys, Dan Henderson, Hettie Zillwood, Will Lindsey, and others.

PAVILION.—P., Messrs. W. H. Broadhead and Son; R. M., Mr. Henry Hearn; Mus. D., Mr. Harry Walker.—A good variety programme here contains the names of Lily Long, the popular comedienne; Bert Terrell, Dutch comedian; Jack Boot and Gaby Bolan; Arthur Woodville, comedian and dancer; Phil and Phlora; Two Elites, in posing and athletics; and Radiana, electrical novelty.

MANCHESTER.

PRINCE'S THEATRE.—P., United Theatres Co., Ltd.; M. D., Mr. John Hart; A. M., Mr. George Lee; Mus. D., Mr. C. W. Chambers.—The London Theatre Guild have put on here a first visit of the unusual and interesting play, "Outward Bound," by Sutton Vane. Psychic and comedy interest are most effectively and satisfactorily blended, and in a good all-round cast Miss Doreen Whitten as Ann, and Mr. Frederick Keen as Mr. Prior, play especially well. Good houses are attracted.

OPERA HOUSE.—P., Theatre Buildings, Ltd.; M. D., Mr. John Hart; A. M., Mr. W. Roberts-Marshall; Asst. A. M., Mr. T. C. Hickson.—Very welcome to lovers of Shakespearean drama and old English comedy is a personal visit of Sir Frank Benson and his company to this theatre. Sir Frank Benson has a strong following, and the plays he has chosen for representation during six nights and two matinées provide plenty of scope. They comprise "The Tempest," "A Midsummer Night's Dream," "The Merchant of Venice," "The School for Scandal," and "She Stoops to Conquer," a light and attractive selection, which is proving to the taste of audiences.

ARDWICK EMPIRE.—M. D., Sir Oswald Stoll; A. M., Mr. G. H. Barrasford; Mus. D., Mr. R. Hardwick.—Comedy is a strong ingredient in this week's bill here; it is represented by Will Fyffe, the Scottish laughter-maker; Jack Edge, the popular comedian; Florrie Forde, who meets with a big reception; and Norman Telma, whose eccentric comedy is much enjoyed; while other good turns are submitted by Errol Addison and Mitrenga, Wyn Gladwyn, and the Vedras.

HIPPODROME.—M. D., Sir Oswald Stoll; A. M., Mr. Bertram Iles; Asst. M., Mr. H. Hodgkinson; Mus. D., Mr. Alfred Haines.—A capital bill here features Charles Austin, in a resumption of the "Parker" episodes, this time entitled "Parker's Burglary," in which he is assisted by Blanch Maynard, Arthur West, and Gus Sharland; Beryl Beresford and company, in "Oh, My Aunt," provides good opportunity for this popular comedienne; the O'Gorman Brothers, comedians and dancers, make their usual hit; and other good turns are Stella Brown, soprano; Hengler Bros., silent comedians; Ernie Roma, comedian; and Ackerman and Wynne, folk-song entertainers.

PALACE.—M. D., Mr. Alan Young; M. and Sec., Mr. Jesse Hewitt; Asst. M., Mr. Douglas Bush.—A second week of the Drury Lane drama, "Good Luck," is maintaining its appeal to well-filled houses. Claire Romaine and Arnold Richardson are the principals of the long and able cast.

HULME HIPPODROME.—P., Messrs. Broadhead and Son; G. M., Mr. H. Winstanley; Sec., Mr. W. H. Isherwood; A. M., Mr. H. Boyle; Mus. D., Mr. P. O'Callagan.—"The Futurists" appear here in a musical mixture, entitled "Wake Up!" It is a merry and clever show, and the star cast includes Jack Gallagher (who presents it), Aggie Nolan, Philip Becker, Billy and Doris Harley, the Eight Wide-Awake Girls, Lawrence Jackson, Frank Lees, Jackson Moore, and Gracie Holmes.

METROPOLE THEATRE.—P., Messrs. Broadhead and Son; A. M., Mr. Rex Sugden; Mus. D., Mr. Albert Heyes.—The Broadhead Dramatic Company are presenting here E. Hill Mitchelson's play, "A Gentleman from Dartmoor," which is quite in the vein of recent revivals, with a strong human appeal. Miss Monica Holmes as Rhoda Linden, an heiress, is a centre of interest, and another important rôle is that of Dick Croft, played by Mr. Victor Rae; while the sinister doings of Mr. George Walkley as the Rev. Roger Deane (ex-convict), Mr. Arthur C. Goff as Victor Leigh, and Miss Ada Oakley as Lena Fleming, provide exciting moments. Of the other competent players, Mr. Fred Granville—who produces the play—has a strong part as Inspector Hayes.

KING'S, LONGSIGHT.—P., Messrs. Broadhead and Son; A. M., Mr. George Steel; Mus. D., Mr. Chas. H. Bayley.—No better performance could be wished by lovers of standard drama than that of "The Bondman," which was put on here on Monday by the Broadhead Dramatic Company. The long cast is made up of experienced players, and the staging is correspondingly good. Messrs. Dennis Renton and Milton Curtis as the half-brothers, Michael Sunlocks and Jazon, give well-contrasted delineations; an excellent embodiment of Adam Fairbrother is presented by Mr. William Clayton, with Miss Leah Corentez well cast as Mrs. Fairbrother; Miss Ivy Shepperd is charmingly effective as Greeba; and, among many other well-rendered parts, Mr. J. Forbes Knowles's depiction of the Sheriff and Mr. Clifford Rean's impersonation of Father Ferrati are worthy of note. Mr. Clifford Rean has the credit of producing the play.

NEWCASTLE.

ROYAL.—L., Robert Arthur Theatres Co., Ltd.; M. D., Mr. F. W. Wyndham; G. M., Mr. G. T. Minshull; R. M., Mr. Wm. Whitehead; Mus. D., Mr. Geo. F. Ford.—The Compton Comedy Company are staging here, Monday, "School for Scandal"; Tuesday, "She Stoops to Conquer"; Wednesday and Friday, "The Passionate Elopement"; Thursday, "The Rivals"; and Saturday, "Davy Garrick." Miss Nell Compton is supported by an excellent cast.

PALACE.—L., Palace Theatres (Newcastle), Ltd.; M. D., Mr. T. W. Rowe; G. M., Mr. R. Rowe; Mus. D., Mr. D. A. Ure.—Marris and Stella are staging here the musical comedy burlesque, "Oh, I," in which the Bros. Hannaway are featured. They keep the audiences in roars of laughter. Others prominent are the Misses May Garry, Madge Waller, Lil Marjorie, and Eric O. Donoghue. The Eileen May Trio and Margo's Eight Broadway Belles do good work.

EMPIRE.—P., Moss' Empires, Ltd.; M. D., Mr. R. H. Gillespie; R. M., Mr. G. Rhodes Parry; Mus. D., Mr. T. Lear.—"Scotch and Polly," a really bright entertainment, is being presented by the Playgoers' Syndicate. Specially prominent in a sound cast are Tommy Lorne, Jamieson Dodds, a native of this city, Ian Lloyd-Mackenzie, Miss Betty Green, Miss Mova Chance, and the Twelve Hudson Girls.

HIPPODROME.—L., Variety Theatres Controlling Co., Ltd.; M. D., Mr. Chas. Gulliver; M., Mr. W. H. Bebby; Mus. D., Mr. J. W. Dawson.—Alfred Zeitlin and Paul Murray's company, in "The Dancing Barber," is proving a big attraction. George Gregory is most laughable in the name part. Ken Douglas, Miss Gwenda Williams, and Miss Elsie Steadman all fill their respective parts most thoroughly.

SHEFFIELD.

LYCEUM THEATRE.—M. D., Mr. John Hart; G. M. and T., Mr. J. E. B. Beaumont; A. M., Mr. N. H. Roscoe.—Mr. Lionel Bute is presenting "Bluebeard's Eighth Wife" here. Mr. Denis J. Hogan has a fine part as John Brown (the millionaire), to which he does full justice; Mr. Basil Radford is good as Count Herbert, and Miss Isobel Brosnan is bright and forcible as Monna. Other parts are well played by Misses Barbara Hay, Beryl Weatherley, Messrs. Cyril Grier and Wyndham Bowers.

THEATRE ROYAL.—M. D., Mr. John Hart; G. M., Mr. J. E. B. Beaumont.—Mr. Langley Howard's repertory company is presenting "The Manxman" for the first three nights, featuring Miss Camille Ronald as Kate Cregan and Mr. J. Lister Williams as Pete. For the last three nights "The Speckled Band," with Miss Beryl Adair as Mrs. Stanton and Mr. Royce Carleton as Dr. Rylott.

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. Arthur R. Hollands; Asst. M., Mr. A. E. Story; Mus. D., Mr. Bernard A. Hannah.—A diversified variety bill includes Jan Van Albert, described as the "tallest man in the world," accompanied by Seppetoni; Lily Morris, comedienne; J. W. Rickaby, burlesque character comedian; Sammy Shields, Scottish comedian; Irene Ford, comedienne; Hicken and Rose, comedy equilibrists; and Cruikshank, in comedy, music and vocalism.

HIPPODROME, LTD.—R. M., Mr. H. C. Savage; Asst. M., Mr. L. P. Wright; Mus. D., Mr. William Bingley.—Mr. Albert De Courville's revue "The Whirlwind" is a strong attraction here. There is plenty of fun throughout, led by that diverting comedian Harry Welsh, well supported by Marie Douglas, Doris Lee, Jean Collin, Walter Bird, Eric Woodburn, Baring Whitmore, and Mlle. Legarde in speciality dances, and a strong Beauty Chorus.

ATTERCLIFFE PALACE THEATRE.—B. M., Mr. Arthur R. Walker.—The revue "Are You Better?" is presented by a company headed by Will Beanland and Gwen Wales, supported by Edna Rainbow, Megan Lloyd, May de Laurette, Vere Kingdom, Jimmy Wright, Freddie Hackin, Jimmy Wray, and the Six Laurels.

At H.M. Theatre, ABERDEEN, the revue "Phi-Phi" is being performed twice nightly; while at the Tivoli, "Hot Pot" is presented. At the Beach Pavilion Harry Gordon and his entertainers continue their successful season.

At the Hippodrome, ACCRINGTON, the W. Productions present the revue, "Shavings." An excellent cast includes Messrs. Joe Lewis, Jack Ford, George Franklin, Bert Castle, Misses L. Lynne, Nelly Maguire, Gracie Hartingdon, and the Eight Thistles. At the Prince's Pauline Frederick in "Let Not Man Put Asunder" is the attraction.

Sutton Vane's play, "Outward Bound," is being presented at the Theatre Royal, BATH; by F. Clive Rees and Stanley Lathbury's company. Mr. Stanley Lathbury enacts the character of "the Steward." At the Palace there is Grahame Watson's revue, "Winners of 1924," with Hugh Ogilvie, Harry Gordon, Joss Gory, Tom E. Rees, and the Seven Gulliver Girls. The outdoor summer band concerts have commenced. The Seaforth Highlanders (with their pipers and dancers), under the conductorship of Mr. Edward Grayson, L.R.A.M., occupy the local bandstands three times daily.

At Grand Opera House, BELFAST, "The Gondoliers" and "Iolanthe" are staged, the proceeds being in aid of the Lady Mayoress' Charity Fund for St. Dunstan's. The Versatile Three are starring at Royal Hippodrome, and Scott Argyll is paying a return visit. The Seven Embassy Girls, Charles Thomas Troupe, Archie Hill, Loudini, Dean and Clifton, and Dinkie Jenne complete a good bill. Beresford and Pearce, Ltd., present "Snacks" in various assortments at the Empire; and Tom Raglan, Radford and Bentley, and the Three Tramps supply the variety at the Gaiety. Frank Gordon, baritone, is at the Classic; and the Bros. Williams, Welsh vocalists and comedians, are at the Coliseum.

At the Argyle Theatre, BIRKENHEAD, an attractive combination comprises Robb Wilton, Daisy Wood, the Sparkling Mozelles, Kitty Kirwan and Jessie Compton in the Irish sketch "Bridget's Protégée," the Brothers Geddes, Sidney Black, Bobbie Bather, and Brown's Royal Bioscope. At the Hippodrome Mr. Hengler is presenting an equestrian and circus entertainment.

At the Theatre Royal, BLACKBURN, Bromley Challenor, assisted by Miss Enid Cooper, appears in "When Knights Were Bold." The Parsons Family present "Hello! Pharaoh" at the Prince's Theatre, with specialities by the Brothers Bare and the Lucky Lancashire Lasses. Harry Slingsby presents "Zip" at the Palace Theatre, with Hilda Mundy and Billy Caryll.

"The Man in the Wheel-Chair" is being presented at the BLACKPOOL Opera House by a company in which the leading characters are resumed by C. Aubrey Smith, Mary Odette, Sam Livesey, &c. The Grand Theatre is occupied with pictures, "Scaramouche" being booked for a fortnight. Hilda Glyder heads the programme at the Palace, others in the company being Austin Rudd, Kitchen Comedy Four, Harris Family, Con Ingham and company in a sketch, &c.

At the Prince's Theatre, BRADFORD, "The Africander is being played; Miss Stella Patrick Campbell, Charles Garry, and Henderson Bland in the leading rôles. "The Love Match" is at the Alhambra, Billy Danvers and Jean Allistone being the clever priacipals. A variety company occupies the Palace, Andy and Irving, Dan Leno, jun., Denise and Jan, Astor and Astoria, Hal Joy, Alex. Lawson, and Ethel Bull being on the bill.

At the Spa Opera House, BRIDLINGTON, Charm's Enterprises present the musical comedy burlesque "Hullo! Bubbles," starring Lola Charm, Len Martin, and Dessie Desmond's Dancers.

The new musical burlesque, "Seeing Life," is at the BRIGHTON Hippodrome this week, with John Harcourt, Hilda Newsome, and Edwin Lawrence in the cast. Athene Seyler, Frank Cellier, and star cast are at the Theatre Royal, in "The Mask and the Face." "The Celluloid Cat" is being given by the Lena Ashwell Players at the West Pier. "The Piccadilly Puritan" holds the boards at the Palace Pier, with Miss Madge Hope in the lead. "Evening News," including Jack Fields, Florence Thurstan, and Paget Trio being the attraction at the Grand Theatre.

At the Prince's Theatre, BRISTOL, "The Lilies of the Field," with Miss Edna Best, supported by Julian d'Albie, Katharine Pole, Lillian Mason, and Peggy Hopkins. At the Hippodrome the variety bill includes G. H. Elliott, Tom Barrasford, the Four Julians, Dainty Doris, Jack Le Dair and Partner, Berkeley and Turner, and Edna Maude. At the Empire the Perrier Productions present the revue, entitled "Pops."

At the Palace, BURNLEY, William Nokes is presenting his Grand Olympian Circus, a circus revue which includes clever and highly-trained animals. Messrs. Smith and Milestone present "Come In," at the Empire, in which the stars include Jack Herbert and Violet West.

Philip Ritte's Concert Party are at the Opera House, BUXTON. The cast includes Miss Doris Cowan, Miss Ethel Wilford, Miss Dorothy Sturdy, Mr. Philip Ritte, Mr. G. Dupreé, and Mr. Will Edwards.

At the New Theatre, CAMBRIDGE, Robert Courtneidge presents (by arrangement with Charles B. Cochran) "So This is London." The cast includes Mr. Fred Kerr. The piece is preceded at each performance by Miss Helen Mar, the storyteller.

That thrilling play, "The Bat," is presented at the New Theatre, CARDIFF, by Mr. Gilbert Miller's company. Miss Edith Hunter's fine performance as Miss Van Gorder, and Mr. Albert Sinclair's capital rendition of the Unknown Man, are two outstanding features of the production, excellent support being given by Miss Stella Frances, Miss Nellie Sheffield, Mr. Fred Rivenhall, Mr. Leslie Elles, Mr. F. Belenden Clarke, Mr. Harold B. Meade, Mr. Geoffrey Hill, and Mr. Bernard Jukes. At the Playhouse "The Quaker Girl" is the attraction. The surprise variety show of the year is how this week's Empire programme is announced, consisting of "Jocko," the marvellous juggling crow, Billy Bennett, Owen McGiveney, Dotson, Violet Trevenyon, the Phil Ralfs Duo, and the novelty of 1924, entitled "The Wager," with Peggy and Lena Chisholm.

At the Grand Theatre, DERBY, is the Raynor Repertoire Co., including Miss Ennis Lawson, Mr. John Blake, Miss Isla Garnet-Vayne, and Mr. Wright Scaddan. The plays this week are "The Sign on the Door," "Rebellious Susan," "A Woman of No Importance," and "Outcast." At the Hippodrome Sir Harry Lauder has a rousing reception. Others in the bill are Marie Lawton, Elsie Carlisle, Bert Groves, Victor King, and Hugo Darty and Partner.

At DEVONPORT Hippodrome the Wild West Co., Ltd., present "The Hold-Up," depicting incidents in the life of an American Cowboy. The cast includes Young Buffalo, Stan Stewart, G. H. Street, J. Scott-Leighton, Ernest Scovell, Len Jeel, Chief Eagle Elk, Pablo Lorenzo Guy, F. Layton, G. S. Young, Joe Peterman, Billie Val, Edith Beverley, and Winifred McCarthy.

At the Theatre Royal, DEWSBURY, "The Yellow Ticket" is being produced by the Herbert Evelyn Stock Company. At the Empire, revue is again the attraction. The British Vaudeville Productions, Ltd., present their musical comedy revue "Bonk," with a cast including Johnson and Rickard, Clark and Jansen, Emilie Shepherd, Nora De Lisle, Frank Rees, George Kennedy, Monte De Neve, Peggy Andrews, and the Twelve Bonk Girls.

At the Grand Theatre, DONCASTER, Charles Ed. Clarkson presents the revue "Hello! Blackpool Carnival." Cast includes Will H. Clarkson, comedian; Hilda De Rose, Laurette and Laurel, Bob Stanley, Grace Earl, Jack Stanford, Grace Collins, and Blackpool Beauty Belles. Hubert Connorton's company present "A Week-End" at Arcadia.

Mrs. Kimberley's musical comedy revue "Bill Out o' Work" is at the Royal Hippodrome, DOVER. Cast includes Billy Royll, Ken Kendrick, Ethel Hall, Barbara Black; and at the King's Hall (pictures) Loie Sonn, the "novelty" surprise instrumentalist, is appearing.

George Lashwood heads the bill at the DUDLEY Opera House this week, the remaining cast including David Poole and May Sherrard.

(Continued on Page 16.)

THE FAIR GROUND.

A WEEKLY REVIEW OF SHOWLAND AND MARKET.

Wembley's Triumph—Amazing Amusements—Brighter Prospects and Bigger Business—"Pat" Again to the Fore.

Whatever their real and imaginary errors of omission and commission, the Empire Exhibition authorities have certainly encountered more than sufficient to try their patience in the unthinking and sometimes openly prejudiced onslaughts of a small army of critics, amateur and otherwise.

Quite eighty per cent. of these criticisms have been of a needlessly "carping" character, while others have stood for mere petulant "nattering" and empty "grousing," and the only inference that can be drawn from them is that they emanate from a happily small section of the community which nobody and nothing could ever hope to please.

The Greatest Show on Earth.

Despite its numerous detractors, the fact remains that the British Empire Exhibition is easily the greatest and the most brilliant show of its kind the world has yet seen. May the Fates smile on, and the weather prove kind to, a truly triumphant achievement.

Stupendous in its conception and well-nigh incredible in the immensity of its realisation, the vast Wembley Show literally baffles all efforts at description.

Its entertainment magnitude, no less than its trade and educational values, are wonderful in the extreme. Alone, from a purely exhibition standpoint, the giant expanse attains the superlative, while as a demonstration of Imperial showmanship Wembley is supreme.

The Truth about Prices.

Not only is the mighty Exhibition the foremost show of its kind in the world, but it is without doubt quite one of the cheapest. A great deal of nonsense has been talked and written concerning the supposed heavy expenditure entailed by a visit to the broad acres of mammoth buildings, flower-bedecked gardens, and tree-lined avenues, and it is much more than probable that a far too widespread belief in this regard, which certainly has no foundation whatever in fact, did much to adversely affect the attendance in the early stages.

During last week, however, with the first hint of summer's advent, Wembley suddenly came into its own, with results that are clearly reflected in the now rapidly swelling hordes of visitors from day to day. Now that the clicking turnstiles have recorded the passing of the first million mark, there is, in the opinion of competent observers, scant room to doubt that Wembley will speedily justify even the most sanguine expectations of its promoters.

Economical Enjoyment.

The plain truth is that Wembley represents the cheapest, and assuredly the most enjoyable and varied day's outing obtainable anywhere.

To do the Exhibition really well, or, rather, to explore its ramifications as far as may be possible within the limits of a long summer day, including a tour of the marvellous forty-acre Amusement Park, with visits to your own particular selection of side-shows and "thrills," coupled with reasonable refreshment, involves only a very modest outlay, and there is absolutely no justification for the belief that you will experience a "thin" time at this superb Festival of Empire unless you happen to go provided with a stout wad of crisp "Treasuries" and jingling bags of coin.

Amazing Amusements.

The Amusement Park is a veritable triumph within a triumph, and now that it is all but completed it stands before the entire world as a shining monument to the genius, the characteristic enterprise and the extraordinary ingenuity of that Prince of good fellows, The British Showman.

The elaborate fashion in which Wembley has catered for amusement-lovers is beyond all praise. The huge park, perfectly planned and arranged, delightfully decorated by day and majestically illuminated by night, dwarfs all else of its kind by comparison, and seems to those who are familiar with exhibitions in many countries to render almost insignificant all the great world shows that have gone before, not even excepting the mammoth display at Buffalo.

The way in which Britain's leading showmen have risen to the occasion, demonstrates that in sheer mastery of the difficult art of showmanship our British exponents leave the rest of the world beaten to a standstill.

America Outdone.

I can already hear cries of dissent from across the Atlantic, but make no mistake about it. Already goodly numbers of prominent American showmen have come over and increasing numbers are "en route," officially to see the Exhibition, but in reality to learn how Britain runs a super-Amusement Park. Next year, if you are in the States you will no doubt discover that certain products of the fertile brains of the one and only Pat Collins and of other famous British showmen have been exported—not for the first time.

Promising Prospects.

No one having the slightest conception of the rates demanded in connection with the amusement concessions will consider the charges fixed for the various devices, sideshows, and other entertainments anything but markedly reasonable, and I cannot imagine that any visitor will be disappointed at the value which he receives for his money on every hand.

The last few days have evidenced a growing inclination on the part of visitors to loosen their purse-strings. I visited the Park within a few days of the opening, only to find its avenues all but deserted and the showmen, together with their ladies, in frankly despondent mood. The "denarli," as one breezy lad confided to me, was chiefly conspicuous by its absence, and another genial soul who was proclaiming the prize-winning possibilities of one of the best and most novel games of skill to an invisible audience, assured me that "if, in fact, there were any 'rivets' at all among the trio of weary-looking Yorkshire excursionists who, with a pair of 'unco' dour-looking Scots and a solitary gentleman from Jerusalem represented the visitors within our immediate view, he would give a deal to discover the adjectival means of transferring a share thereof."

All th' Fun o' the Fair.

Since that dismal day the whole show has assumed a vastly different complexion, and on Saturday last there were long waiting queues eager to experience the thrills of the great "Safety Racer," the Giant Scenic Railway, for which it is claimed that it "makes the old feel young and the young feel giddy," and that until you have tested it you simply don't know you're alive; the formidable Grand National Switchback; the Olde English Faire; the Jack and Jill toboggan slide, remarkable alike for its thrills and its ahem!—frills; the Whirl of the World; River Caves, Caterpillar, Dodg'em, Witching Waves, Whip Frolic, Tumbler, Flying Machine, Derby Racer, Razzle-Dazzle, Jazz Glide, Roundabouts, and the innumerable other clever devices and ingenious sideshows.

A Pat for "Pat."

The Olde English Faire, organised under the personal direction of Showland's own M.P., is quite one of the most interesting and attractive sections of the Amusement Park, and I hope to describe its attractions in detail in our next issue. The visitor will get full value for money in this section, where the duration of the rides are of unstinted generosity, for the King of Showmen never does anything by halves. Though unknown to all save a few of the crowds which daily throng Ye Olde English Faire, their expressions of pleasure afford the best proof that Pat deserves a pat on the back for the excellence of the entertainment fare with which he has regaled Wembley.

THE CARAVANNER.

SHOWMEN'S CALENDAR.

Forthcoming Fairs.

TO-DAY (Wednesday):—
CARLUKE (Scotland).

THURSDAY, MAY 22:—
MUSSELBURGH (Edinburgh).
LEEDS (York-road).

FRIDAY, MAY 23:—
FEATHERSTONE (Yorks).
ASHTON-IN-MAKERFIELD (Lancs).

SATURDAY, MAY 24:—
WIDNES (Lancs).

MONDAY, MAY 26:—
FELTHAM (Middlesex).

TUESDAY, MAY 27:—
MONTROSE (Scotland).

ADMINISTRATIVE COUNTY OF LONDON.

CHARITY FAIR AT WORMWOOD SCRUBS

26th June to 5th July, 1924.

THE LONDON COUNTY COUNCIL invites tenders for the privilege of placing roundabouts, swings, shows, etc., at Wormwood Scrubs during the Fair to be held from 26th June to 5th July, inclusive, in aid of the funds of the St. Pancras Charities. Tenders must be made upon the official forms, which may be obtained from the Chief Officer of the Parks Department, The County Hall, Westminster Bridge, S.E.1. Persons applying for forms of tender must enclose a stamped addressed foolscap envelope.

A plan showing the sites of plots may be inspected at Wormwood Scrubs or at the County Hall.

Tenders must be endorsed "Tender for Licence," and must be sent in so as to be received by the Chief Officer of the Parks Department at The County Hall, Westminster Bridge, S.E.1, not later than 4 p.m. on Monday, 2nd June, 1924. No tender received after that date will be considered.

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Clerk of the London County Council.

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MISS FLORRIE FORDE

who last week produced the Firm's Comedy Chorus Hit:-

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with the Greatest Possible Success. **"THE SONG'S THE THING!"**

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Is this a MALE or FEMALE Winkle?

Ask ERNIE MAYNE

NEXT WEEK'S CALLS.

MONDAY, MAY 26, 1924.

The Editor relies upon the good faith of managers and others, and cannot accept responsibility with regard to any inaccuracies or changes which may be made in the calls.

BILL MATTER FOR JUNE 16 NOW DUE.

ALBANY WARD THEATRES.

NOTE.—Rehearsals at all theatres at 1 p.m., with the exception of the Jubilee Hall, Weymouth, which is at 12 o'clock.
CIRENCESTER PICTURE HOUSE.—"Headlights."
GUERNSEY ST. JULIAN'S.—"Trip to Paris," May 26 and 27.
JERSEY ALHAMBRA.—Paul Courtney and Co.
JERSEY OPERA HOUSE.—"The French Spy."
SALISBURY PALACE.—Railand Repertoire Co.
STROUD PALACE.—"Dicky in Spain," May 26, 27, 28. "Aladdin Up-to-Date," May 29, 30, 31.
WEYMOUTH JUBILEE HALL.—"The Gay City."
YEOVIL PALACE.—"Trip to Paris," May 29, 30 and 31.

BOSTOCK TOUR.

BLANTYRE PICTURE HOUSE (rehearsal, 5.30).—Annette Campbell.
IPSWICH HIPPODROME (rehearsal, 11.30).—Joe O'Gorman presents "Round the Town."
IPSWICH LYCEUM THEATRE.—"Out of Luck."
NORWICH HIPPODROME (rehearsal, 2).—W. S. Lyon presents "Tonics."
NORWICH THEATRE ROYAL.—Com-2.20).—W. S. Lyon presents "Tonics."
PAISLEY THEATRE (rehearsal, 12).—Wesdennel Productions present "Grumbles of 1924."
PAISLEY RINK PALACE (rehearsal, 12).—J. M. Hamilton and Nellie McNab.

BROADHEAD TOUR.

ASHTON-UNDER-LYNE EMPIRE HIPPODROME.—Mr. Will Murray's "Casey's Court" company.
ASHTON-UNDER-LYNE PAVILION THEATRE.—Company as booked and picture entertainment.
ECCLES CROWN THEATRE.—The Broadhead Dramatic Co. present "Conn, the Shaughraun."
LIVERPOOL PAVILION THEATRE.—Herd and Sherd, Bert Groves, Brooklyn Comedy Four, Jack Dodds, Madam Fisher's Eight Romps, Loch and Lomond, and company as booked.
MANCHESTER EMPRESS THEATRE.—Picture entertainment.
MANCHESTER HULME HIPPODROME.—Mr. Harry Levaine's "Oh! Betsy" revue company.
MANCHESTER JUNCTION THEATRE.—Molly Gray, The Mandels, and picture entertainment.
MANCHESTER KING'S THEATRE.—The Broadhead Dramatic Co. present "Three Musketeers."
MANCHESTER METROPOLE THEATRE.—The Broadhead Dramatic Co. present "The Grip of Iron."
MANCHESTER OSBORNE THEATRE.—The Broadhead Dramatic Co. present "Man and Wife."
MANCHESTER QUEEN'S PARK HIPPO.—Mr. James Anderson's "Hello! Bill" revue company.
PRESTON PALACE THEATRE.—Picture entertainment.
PRESTON ROYAL HIPPODROME.—Mr. Fred Collins' "Guess the Title" revue company.
SALFORD ROYAL HIPPODROME.—Jack Byrne, Francis and Riden, and picture entertainment.
MORECAMBE WINTER GARDENS.—Picture entertainment.

KENNEDY CIRCUIT.

DUDLEY OPERA HOUSE (rehearsal, 12).—Percy Mavis presents "Buzz Along."
WEST BROMWICH EMPIRE (rehearsal, 12.30).—Geo. Morgan's revue, "O. K."

LONDON SYNDICATE HALLS.

(See page 19.)

LONDON THEATRES OF VARIETIES, LTD.

(See page 13.)

MACNAGHTEN TOUR.

(Rehearsal at all Halls at 12 o'clock.)
BLACKBURN.—Great Fan Jacks, Dick Henderson, Brierley and Proud, Wilkie and Victoria, Gardner and Miller, and company as booked.
BRADFORD.—Larrett, Taceto, Scott Sanders, Hal Bryan, Beryl Beresford, Mr. Hymack, company as booked.
BURNLEY.—George Sax's "The Annual Album."
CARLISLE.—Hilda Stewart's "Has a Wife the Right?"
HALIFAX.—Thos. F. Convery's "On the Dole."
HUDDERSFIELD.—Vera Rudd and Partner, Jack Lane, George Rymer, Hal Joy, Tom Fagan, Rossini Bros., Gladys Carleton.
LEICESTER.—Company as booked.
SOUTHAMPTON.—William Revill's "London to New York."
WARRINGTON.—Alix Lawson, Andy and Irving, Marriott Edgar, Gillie Potter, Nora and Barney Moore, Carlos Menard, Ethel Bull.

MOSS' EMPIRES.

BIRMINGHAM EMPIRE (rehearsal, 12.30).—"Jocko" (the performing crow), Billy Bennett, Owen McGiveney, Dotson, Violet Trevenyon, Phil Rallis Duo, "The Wager," Peggy and Lena Chisholm.
BIRMINGHAM GRAND (rehearsal, 1).—Harry Day presents "Ideas" (second week).
BRADFORD ALHAMBRA (rehearsal, 12.15).—W. Nokes' Grand Olympian Circus.
CARDIFF EMPIRE (rehearsal, 1).—Harry Day presents "Radios." Cast includes George Clarke and Kitty Emson.
EDINBURGH EMPIRE (rehearsal, 12).—Foster Productions present "Irene." Cast includes Ursula Hughes and Harry Ray.
FINSBURY PARK EMPIRE (rehearsal, 1).—May Henderson, Ivor Vintor, George Lee, Sammy Shields, Jan Van Albert, The Jovers, Tom Clare.

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GATESHEAD EMPIRE (rehearsal, 1).—"Ginger," including Hedges Brothers and Jacobson, Dick Tubb, and Mona Magnet.
GLASGOW ALHAMBRA (rehearsal, 11).—Ivor Novello and company in "The Rat."
GLASGOW EMPIRE (rehearsal, 11).—Frank Delco and Partner, Dirk and Anton, Madge (Kiddy) Kennedy, Talbot O'Farrell, Lily Morris, Griffiths Brothers and Miss Lutie, Nick Morton.
HANLEY GRAND THEATRE (rehearsal, 1.30).—Tom Walls presents "Our Liz."
HULL PALACE (rehearsal, 1).—Harry Day presents "Crystals." Cast includes Kitty Colyer and Jimmie Leslie.
LEEDS EMPIRE (rehearsal, 1).—Didama and Partner, Mary Leighton, Tom D. Newell, Harry Tate, Robb Wilton, Sydney and Adelaide, Jevon and Jena.
LIVERPOOL OLYMPIA (rehearsal, 1).—D. L. Keith, by arrangement with Harry Day, presents "Visions." Cast includes Dick Evans and Elaine Rosslyn.
LONDON HIPPODROME (rehearsal, 11).—Moss' Empires, Ltd., present Julian Wylie's "Leap Year."
MANCHESTER PALACE THEATRE (rehearsal, 11).—J. W. Rickaby, Coram, The Buckleys, The Flying Potters, Milton Hayes, Harry Herbert, Daisy Wood.
NEWCASTLE EMPIRE (rehearsal, 1).—Walter Bentley presents "The Barnstormers." Cast includes Jack Morrison and Ouida Macdermott.
NEW CROSS EMPIRE (rehearsal, 1).—John Lester presents "The Round-up of 1924." Cast includes Harry and Burton Lester, Chick Farr, Gladys Neville.
NEWPORT EMPIRE (rehearsal, 1).—T. Elder Hearn presents "Rumours of 1924." Cast includes Gus Chevalier.
NOTTINGHAM EMPIRE (rehearsal, 1).—Malvina, Syd Moorhouse, "Paradise Alley," Fred Curran, Ella Shields.
PRESTON EMPIRE (rehearsal, 11).—Arthur Gibbins and Dennis Eadie present "At Mrs. Beams."
SALFORD PALACE THEATRE (rehearsal, 10.30).—The Osborne Productions present "April Showers."
SHEFFIELD EMPIRE (rehearsal, 1).—Tom Arnold presents "Love and Laughter." Cast includes Jimmy Godden and Mamie Soutter.
SOUTHSEA KING'S THEATRE (rehearsal, 1.30).—Winifred Ward, Nixon Grey, Dorothy Darlington, Harry Lauder, Les Storks.
SOUTH SHIELDS EMPIRE (rehearsal, 1).—"Parish Relief."
STRATFORD EMPIRE (rehearsal, 1).—Julian Wylie presents "Dancing Mad." Cast includes Mona Vivian and Jos. Alexandre.
SUNDERLAND EMPIRE (rehearsal, 1).—"The Manhattan Follies," including Fred Duprez.
SWANSEA EMPIRE (rehearsal, 2).—Firth Shephard presents "The Honeymoon Girl." Cast includes George Carney and Barbara Babington.
VICTORIA PALACE (rehearsal, 11.30).—Little Tich, Muriel George and Ernest Butcher, Misguette and Maxly, "Our Palace Girls," George Jackley, The Westwoods, Bond Rowell, Renda Rudd.
WEST HARTLEPOOL EMPIRE (rehearsal, 12).—"What a Night!"

STOLL TOUR.

(See page 19.)

VARIETY THEATRES CONTROLLING CO.

BOSCOMBE HIPPODROME (rehearsal, 1.30).—"Royal Italian Circus."
BRIGHTON HIPPODROME (rehearsal, 12).—Whit Cunliffe, Albert Whelan, Rolls and Falls, Fred Cooper, Nellie Wigley, and company as booked.
LEEDS HIPPODROME (rehearsal, 12).—"Scotch and Polly."
LIVERPOOL HIPPODROME (rehearsal, 12).—"Scandals of 1924."
NEWCASTLE HIPPODROME (rehearsal, 12).—"Battling Butler."
PARIS ALHAMBRA.—Period commencing May 16.—Two Dewars, Liane, Three Bros. Huxter, Bourquin, Treki, George Hurd, Liliane Colty, Haydee's Marionettes, Gamsakourdia and Demidoff, Myral and Burnier, Antonita Torres, Vorelli, "Science and Syncopation," Mihill-Johnsons.
PORTSMOUTH HIPPODROME (rehearsal, 12).—"Little Miss Puck."
SHEFFIELD HIPPODROME (rehearsal, 12).—"Zip."
SOUTHAMPTON HIPPODROME (rehearsal, 12.30).—"Broadway Jones."
SOUTHEND HIPPODROME (rehearsal, 12).—"The Rainbow."
WOLVERHAMPTON HIPPODROME (rehearsal, 12).—"The Movie Star."

MISCELLANEOUS.

ALDERSHOT, ALFRED BERT'S MILITARY HALLS (rehearsal, 12, at Stanhope Theatre).—Minnie and Leslie, Haydock and Weston, Berry and Hart, Mavis and Duval, Henri Merton, Ethel Martell, Roy Hicks, Jimmy Slater, Jack Jeffreys.
ALDERSHOT HIPPODROME (rehearsal, 1).—The Wild West Co., Ltd., present "The Hold-Up."
ASTON HIPPO. (rehearsal, 12).—"Laughter (Un)Ltd."
AYR PAVILION THEATRE (rehearsal, 1).—Florrie Forde, Edward Victor, Billy Matchett, Arley and Alys, Revene and Norval, Melville and Gordon, Doris Lindeay.
BATH PALACE.—Will de Lacey's "His Lucky Wife."
BLOOMSBURY CINEMA.—Cyril Ledington.
BOURNEMOUTH "WESTOVER."—Constance Wentworth and Frederic Lake.
BURY THEATRE ROYAL (rehearsal, 12).—Winstan Gordon to present Harry Shiels and Co., Murphy and Mack, Billy and Beattie Birchall, Dave Godfrey and Dora, Betty and Vivien Heywood, Jack Boot and Gaby Bolon, the Zanfrellas.
COVENTRY HIPPO. (rehearsal, 1).—"Tons of Fun."
DERBY HIPPODROME.—"Vanities."
EDINBURGH THEATRE ROYAL (rehearsal, 12).—"Cabaret Nights" revue.
EDMONTON EMPIRE (rehearsal, 12).—"Search Me."
EXETER HIPPODROME.—"Radiana," Monty Biggs, Ara and Zetta, Verme, Ann and Alan Macbeth, Zeta Mor.
GOLDERS GREEN HIPPODROME (rehearsal, 12).—Mrs. Patrick Campbell.
GT. YARMOUTH HIPPO.—"Hullo! Wembley."
KEIGHLEY HIPPODROME (rehearsal, 12).—Phyllis Neilson-Terry in "A Roof and Four Walls."
KINGSTON EMPIRE (rehearsal, 12.45).—Mr. Tom Arnold presents "Scing Life."
LEITH ALHAMBRA (rehearsal, 12).—Arthur Hinton's repertory company.
LONDON SHOREDITCH.—Scott and Whaley, The Decunas, Vesta Sisters, Johnny Dwyer, Gladys and Alber, Dinkie June, Roselle and Clifford, Dane Bros., Laurie and Scott.
PENGE EMPIRE (rehearsal, 12).—"Tip-Top Topics."
READING PALACE THEATRE.—"Top Speed."
ST. ALBANS GRAND PALACE (rehearsal, 12).—Ernie Roma, Moss and Maachah, and pictures.
WALHAM GREEN GRANVILLE (rehearsal, 12).—Revue, "Queen of the Cabaret."
WORTHING THEATRE ROYAL.—Dick Ray's "Kick Off."

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FROM THE PROVINCES.

(Continued from page 14.)

At the King's Theatre, DUNDEE, is Albert De Courville's revue "Vanities." Syd Howard is the principal comedian, assisted by Phil Lester. The leading ladies' parts are taken by Connie Browning, Elsie Mayfair, and Minnie Pine. Other artists are Marjorie Stevens, Joan Culver, Frank Adey, Syd Sydney, Charles Hargreaves, and Roy Cowl. At the Victoria Theatre is Robert Saunders' production "The Victoria Cameos of 1924," with Billy Walters, Dave Willis, Maie Wynne, W. Kinniburgh, Daisy Ronald, and G. Bernard Gordon. "Stageland," a comedy and vocal show, is presented by Dan Young at the Princess's. Appearing at the Oxford are Ru Allan, ventriloquist, and the Two Carrs, in vocal and dancing act. The attraction at La Scala is Betty Balfour in "Squib's Honeymoon," and the leading feature at the Kinnaird is "The Purple Phial."

At the Crown Theatre, ECCLES, the Broadhead Dramatic Company are presenting "The Eternal City."

At the Lyceum, EDINBURGH, on Monday, Mr. Henry Baynton, the popular Shakespearean actor, produced "The Bohemians," adapted from the novel "Scènes de la Vie de Bohème," by Henri Mürger, the French novelist and poet, by Mr. Alec W. Thompson and Mr. Robert Courtneidge. The adapters have caught the vivid scenes of the story, its alternating spirit of sadness and of humour, and have made of the French poet's work a play that is sure to rank high amongst strong and sincere dramas of to-day. Mr. Henry Baynton imparted to the rôle of the young poet, Rodolphe d'Avery, a singularly fascinating atmosphere, dramatic and powerful, and with touches of gaiety that showed an intelligent and discriminating study of the character. Equally good was the acting of Miss Dorothy Turner as Mimi, full of grace and tenderness; while the Musette of Miss Florence Glossop-Harris was a polished and perfect bit of work. Amongst the members of the large cast, the Marcel of Mr. Campbell Fletcher, and the Colline of Mr. Geoffrey Lovatt deserve especial mention, while smaller parts, such as the Mme. Brise of Miss Isa Bowman, the Concierge of Mr. Robin Shiells were notably well played. Mr. Randolph Sutton's company at the Royal presents twice nightly the revue "Spare Parts," capably acted by Mr. Randolph Sutton and Mr. Frank Leigh in the leading parts, and supported with spirit by Miss Dorothy Brett, the Natley Sisters, Miss Rita Astor, Miss Belle Harrison, Mr. Stan Powell, Mr. Ernie Rumball, and others. At the King's the Co-Optimists are proving a splendid attraction. The company includes Mr. Melville Gideon, Miss Phyllis Monkman, Miss Mabel Green, Miss Doris Bentley, Miss Babs Valerie, Mr. Dave Burnaby, Mr. Gilbert Childs, Mr. Stanley Holloway, Mr. Austin Melford, and Mr. Wolseley Charles. The Empire stage is occupied by Mr. Walter Bentley's company in that amusing piece, "The Barnstormers." Mr. Jack Morrison's pleasant light comedy and Miss Ouida Macdermott's charm of acting are admirable assets in the performance, which is further strengthened by the work of Mr. Dan Whitley, Mr. Jack Leopold, Miss Lola Neilson, Miss Florence Desmond, Mr. Mervyn Rolando, Miss Bina Leopold, the H. Bernard Octette, and the Devil-May-Cares.

At the Hippodrome, GLOUCESTER, "Charley's Aunt," by Mrs. Brandon Thomas's company, is presented.

At the HALIFAX Theatre Royal Viola Compton and company appear in the farcical comedy "Painting the Lily." The Denville Stock Co. is presenting "The Eyes of the World" at the Grand Theatre. A good variety bill at the Palace is headed by Jack Lane, and Haydn Wood and Dorothy Court.

"French Leave" is at the Gaiety Theatre, HASTINGS. Fred Terry, Violet Farebrother, and company appeared in "The Scarlet Pimpernel" on Monday and Tuesday.

At the Kemble Theatre, HEREFORD, Bert Elliott and Jack Edwyn are presenting "Pep," their cabaret burlesque entertainment.

Ronald Frankau is presenting "The Cabaret Girl" at the Royal, HUDDERSFIELD. The artists include Vera Clarke, John Berryman, Ronald Frankau, Emelie Benfield, Esme Francis, Leo Conriche, and Cecil Warwick. At the Hippodrome Harry Shiels' company in "Bill's Derby Sweep." Also, Murphy and Mack, in "The Major's Reflections," Dorothy Storm, Dave Godfrey, Betty and Vivien Heywood, and Edie and Roy Vanwych. At the Palace T. Elder Hearn's revue "Scandals of 1924," with Claude Lester, the Dainty Danes, Jim Quinn, Chris Sylvester, Irene O'Dare, Fred Tooze, Columbia Band, the Scandal Girls, Harry Kynman, and Tommy Cooke.

At the Hippodrome, IPSWICH, Mr. E. H. Bostock is running, this, one of the Osborne productions, entitled "April Showers," a musical comedy revue.

At the Theatre Royal, JARROW, the Riley Productions are presenting the musical comedy "Toodle Oodle." The cast includes Mike Johnson, Stanley Henry, Three Castletons, Baly VI., the Reegoes, Lou Austin, Ernest Shannon, Betty Noble, Lot Robinson, Kitty Austin, and full chorus.

At the KEIGHLEY Hippodrome Gilbert Payne heads the bill in "The Photographer." Other turns are Rejane and Betty, Vera Rudd and Partner, Cliffe and Brear, Billy Morton and Hal Martin, Riley's Wonders and Brinn.

At the LEEDS Grand "Mrs. Dane's Defence" is revived, under the management of Harold V. Neilson. Miss Ethel Irving, in the title-rôle, gave a fine interpretation, and had a most cordial reception on Monday. Henry Hallatt as Sir Daniel Carteret was highly successful, and an excellent company support. Miss Peggy O'Neil is at the Royal in "What Every Woman Knows," presented by Dee Cee Tours. A capable company includes Guy Buckley, F. Pettingall, E. N. Paterson, Gordon Macintosh, Laurence Caird, and Jane Milligan. A variety show at the Queen's includes some excellent turns, notably Shanghai Three, the Morrellys, Aston Bros. and Lady, and Tom Burton. A new production, "Paradise Alley," is a feature of the bill at the Empire. As principal comedian Harry Angers makes a great hit. He is ably supported by Bert Escott, Thelma Payne, Winnie McCullough, and the Twelve Victor Kiddies. Other capital turns are contributed by Milton Hayes, Nixon Grey, Eddie and Cute, and Madge (Kiddy) Kennedy. A new musical revue, "22 Carat," is presented at the Hippodrome by the Alhambra Co., Ltd. and the appreciation of the large audience on Monday augurs well for its success. Stan Paskin's quiet style caused much amusement, and he is ably supported by Frank Varney and Teddie Butt, the Wedding Belles, Leonard Ure, Jack Morris, Will Beams, and Emily Ashton. Fred A. Marston's revue "Some Cocktail," fills the bill at the Varieties, with Frank Godding and Mimi and Max prominent.

At the LEICESTER Royal Opera House Robert Courtneidge is presenting a comedy by Eric Hudson entitled "The Unfair Sex." The cast includes Fay Davis, Rosaline Courtneidge, Cicely Walper, Dorothy Thomas, Fred Lewis, Charlton Morton, and Terence Downing. At the Theatre Royal Frank H. Fortescue's repertory company present as their second week's attraction "Her Bridal Night" and "Ignorance," with Jennie Hayden, Mary Morosco, Lalla Price, Dolores Hope, Will Beasley, Paul Lorraine, John L. Morsan, Louis Nanton, and Tom Mackey. A return visit is being paid at the Palace of Tom Walls' farcical comedy "Our Liz," with Renee Reel, Jack Barty, Herbert Darnley, Leslie Hatton, Zerlina Harrington, Fanny Olive, Violet Vaughan, W. A. Haines, Geo. Manton, the Empire Quartette, and the Monte Carlo Girls. At special matinées "The Green Goddess," featuring George Arliss, is being screened. B. and B. Dillon present their revue "On the Bounce" at the Pavilion. The cast includes the Bouncing Dillons, Massey and Allon, Ted E. Hill, Teddie Hart, Sylvia Dene, T. Mills, Reg. Lucas, Zena Carol, the Byron Girls, the Victoria Sextette, and the Bouncing Competition. The bioscope is screening "Eagle's Talons."

At the Hippodrome, MARGATE, Charles Buckmaster is presenting Dorothy Brandon's play, "The Outsider," with himself and Gladys Head playing the leads.

At the Palace Theatre, NEATH, the Kiltie Lasses are the chief attraction, including Little Alva. At the Gnoll Hall are Billie Black and Reggie Brown ("the white boys who work like niggers"), with pictures completing.

"The Private Secretary" is paying a return visit to the Theatre Royal, NORWICH, with Charles Walsen in the part of the Rev. Robert Spalding and Stanley Browne as Mr. Cattermole. Mr. Joe O'Gorman presents "Round the Town" revue at the Hippodrome, with Gus Elton, Hyde and Cody, and the Three Scamps in the cast. The Delvaines and Frank H. Fox are at the Thatched Theatre, the Super Optimists at the Spring Gardens, and the Three Brigadiers (Aspden, Crocker, and Bertram) at the Regent.

At the Palace, OLDHAM, "Splinters" appears, with Hal Jones in the title-rôle. The company also includes Jack Cottrell, Jack Richards, Stanley Bennett, Ernie Barrett, Henry Watson, Will Burns, Vivian Taylor, Roy Bing, Francis Vale, Willie Gunn, Cecil Griffin, Will B. Wilby, and Reg. Stone as Phil. At the Colosseum, "Parish Relief" is presented, with Jack Mayo, Jean Collins, Rita West, Winnie Seaman, Alf. Rich, Tom Lesley, H. Gilmore, Geo. Lesley, Ashford Clarke, Len Clifford, Ten Violet Rays, and a full chorus.

At the New Theatre, OXFORD, Phyllis Dare is paying a personal visit in "The Street Singer," by Frederick Lonsdale. At the Playhouse the Oxford Players are presenting a triple bill nightly, comprising: "A Collection Will Be Made," "Crabbed Youth and Age," and "Everybody's Husband," by Gilbert Cannan, with special music by Maurice Besly. The plays are produced by J. B. Fagan.

At the Theatre, PAISLEY, "Gossip and Grumbles" is presented by Mr. Harry Lees. At the Rink Variety Palace the Scottish Coronets, the Cymraes, and the Two Scotch Thistles.

At the Theatre Royal, PLYMOUTH, Alfred Butt and Chappell and Co. present "Lilac Time," with Frederick Blamey as Schubert, Miss Rose Hignell as Lili Vert, and Horace Mills as Christian Veit. At the Repertory Theatre a fine interpretation is being given of Henry Arthur Jones' "The Hypocrites." Mr. Bernard Copping plays the part of the Rev. Edgar Linnell, Miss Gwendoline Verschoyle that of the scheming mother, Mrs. Wilmore, and Mr. Eric Morden appears as the country squire. Miss Margot plays Helen Plugenet, and Miss Mabel Edwardes, Rachel Neves. Mr. Gordon Blythe, a newcomer to the repertory company, appears as Leonard Wilmore. Miss Frances Waring, Mr. Alfred Brandon, Mr. Arthur Young, Mr. John Durant, Miss Ivy Sparrow, and Miss Kathleen Drake are also in the cast. "Drawing the Dole" is presented at the Grand, with Mr. Bob E. Bliss as the principal comedian, and Miss Joan Castle as the leading lady. Carmo's musical revue, "Magical Moments," is at the Palace, and at the New Alhambra, Devonport, Michael Morton's dramatic production, "The Yellow Ticket," is attracting good houses. Aimee Gratton-Clynes and Paul Bekett are the principals of a strong cast. The Transatlantic production, "The Hold-up," direct from Wyoming, includes many sensations at the Hippodrome, Devonport, under the direction of Joe Peterman.

Miss Lucy Wilson, Mr. Gordon Bailey, Mr. Charles Carson and company are at the Theatre Royal, PORTSMOUTH, in "The Alternative." The strong variety programme at the King's, Southsea, includes George Bass, Wal Langtry, Frank Benson, and Oswald Williams. The drama "Dangerous Women" is the attraction at the Prince's.

At the PRESTON Hippo. the variety programme is topped by Fred Curran and Vera Wootton. The bill includes Sharratt and Lang and Zona and Milroy. The second edition of "Cabaret Nights" is being staged at the Empire Theatre by Alfred Zeitlin and Paul Murray.

At the Royal County Theatre, READING, "Tatters" is being played on Monday to Wednesday, and "Kiddie o' Mine" from Thursday to Saturday. Mme. Walker's famous Kiddies appear in both pieces. "Wangles of 1924" is the attraction at the Palace Theatre. The cast includes Fred Marsh, Louie Tinsley, Dorothy Roseveare, G. H. Carlisle, and a strong company; also the Wangle Cabaret Girls.

At the Theatre Royal, ROCHDALE, the Langley Howard Co. are presenting "Seven Days' Leave." At the Royal Hippodrome, Ernest Dottridge is presenting the revue "Billy," in which the chief artists are Stan Annison, Tom E. Conover, Robert Woollard, Dolly Dubois, Nita Jarche, and Lucy Murray. The dances are arranged by Peggy Dalton.

At the Theatre Royal and Opera House, ST. HELENS, Edward Dunstan and company are in their fifth week of Shakespearean and old comedy, with "The School for Scandal," "Julius Cæsar," "She Stoops to Conquer," "The Sleigh Bells," "Joan of Arc," and "Othello." At the Hippodrome there is Talbot O'Farrell, Sydney Bray and Peter McSweeney, Sydney and Adelaide Samson, Ben Said, June Stirling, and Victor Kelly.

At the SALFORD Palace the Don Productions present Harry Russell in "Laughs and Ladies." Included in the cast are Madge Allen, Daisy Morell, Billy Walton, Barrie and Barbette, and the Royal Naval Quartette. At the Royal Hippodrome Brooklyn Comedy Four, Gus Smith, Connie Johnson, and Pictures are the attraction.

At the Opera House, SCARBOROUGH, the attraction is Mr. Frank Forbes-Robertson and repertoire company. At the Theatre Royal Mr. Fred Reynolds presents Datas, the memory man, supported by an excellent variety company.

At the Grand Theatre, SOUTHAMPTON, Messrs. Arthur Collins and Roland Daniel present a romantic play, entitled "The Prince's Own." At the Palace William De Lacy presents a musical farcical comedy, "His Lucky Wife," including Freddie Edwards, Clive Desmond, Dolly Powell, and chorus. At the Hippodrome Jack Taylor presents a revue, "Wild Oats," including Jack Hodges, Sinclair and Dalva, and Gaby Revette.

"All-of-a-Sudden Peggy" is at the Ambassadors Theatre, SOUTHEND-ON-SEA. The variety programme at the Hippodrome includes Scott and Whaley, Whit Cunliffe, the Cycling D'Ormonds, Wright, Connelly and Mac and a Piano, Foster and Ninon, and Jass and Jessie. "Marriage by Instalments" is being played at the Palace Theatre, Westcliff-on-Sea.

At the Opera House, SOUTHPORT, the attraction is the musical comedy, "Dicky in Spain." The cast includes June Heather, Jackson Grant, Eileen McCarthy, Hessie Gordon, South Griffiths, and Rita Palmer. At the Palladium "Tip-Top Topics," a revue in twelve scenes, featuring M'Lita Dolores, Albert Bruno, Harry Buchanan Lydia Weber, Tom Prior, Shaun Desmond, Frank Paull, &c. At the Pavilion the Denville Repertoire Co. in "Temptation," a drama of the South Sea Isles, and "The Man From Toronto."

The Scottish Jesters are at the STIRLING Alhambra.

At the Royal, STOCKPORT, Dan Eden and Nellie James are the chief performers in James Anderson's comedy revue, "Hullo! Bill." The B.I. Productions revue, "Odds and Ends," at the Hippodrome, includes Tom Kelso, Doris Benson, Eden and Eden, and Jimmie Ray.

Walmer and Worsey (He, She, and a Piano), Billy Long, De Vola and Rex, Billy Dennis and Eddie Ford, Charlie and Irene Vesty, and Cellini and Lady, are at the Alhambra, STOURBRIDGE.

At the Empire Theatre, SUNDERLAND, "Battling Butler" is on a first visit. The company includes Arthur Riscoe, Maud Zimbla, and Marie Brian. At the King's Theatre pictures are supplemented by the Ten Loonies, in a crazy comedy band, "Snatches and Cameos," occupies the Theatre Royal. Jack Stancey, Betty Frew, Ina Harris, Simpson Burns, Pete Martin, and Charlie Holbe are included in the company. Pictures and a vocal comedy act by Naughton and Gold are the fare at the Avenue Theatre.

The Theatre Royal, TORQUAY, is occupied by that farcical revue, "Right Away," in which the leading part is sustained by Mr. James Pass, assisted by Stokey Croft, Gertrude Clann, James Crasey, and Della Delma. At the Pavilion, Mr. W. Ellis Slack is presenting a musical show, "Odds and Ends," with Mr. Chris. Weade, Hal Welsh, Violet Howard, and Beatrice Raymond in the cast.

At the Opera House, WAKEFIELD, the Beric Hammersleigh Repertory Company pay a return visit with "The Hypocrites." The cast includes Beric Hammersleigh, Leonard Harrison, Stanley Healey, Norman Myers, Harry Cullenford, Aubrey Norton, and George Potter. The leading lady is Josephine Richards, supported by Evelyn Kington, Muriel Ashley, Amy Gratton, and Constance Glenabyn.

At the Theatre Royal, WINDSOR, is Mr. Charles Doran's company of Shakespearean Players. The repertoire this week is as follows:—Monday, "Othello"; Tuesday, "Hamlet"; Wednesday mat., "As You Like It"; Wednesday evening, "Macbeth"; Thursday, "A Midsummer Night's Dream"; Friday, "The Merry Wives of Windsor"; Saturday mat., "The Merchant of Venice"; and Saturday evening, "The Taming of the Shrew." The leading parts are taken by Mr. Charles Doran and Miss Barbara Everest.

"At Mrs. Beam's" is being presented this week at the Theatre Royal, YORK, while at the Empire is "The Beauty Queen," with Charles Regan and Billie Rudge in principal parts.

Cheaper Travel by Boat.

The General Steam Navigation Company, owners of the "Golden Eagle" and "Eagle" pleasure steamers, announce that they have decided to continue the running of cheap excursions to Southend, Ramsgate and Margate, which proved so popular last season. The new season will commence on June 2. On and after that date cheap day saloon return tickets will be available on Mondays, Tuesdays, Wednesdays and Thursdays to Margate (8s.) and Ramsgate (9s.). Commencing June 21 a special excursion boat will be run every day, except Friday, from Greenwich, at 8.15 a.m., and North Woolwich at 8.45 a.m., to Margate, for 6s., and Southend for 4s., saloon return. For those who prefer to pick up the boat at Tilbury Pier there are special trains from Fenchurch-street at 9.27 a.m., St. Pancras at 8.50 a.m., and Kentish Town at 9.1 a.m., and intermediate stations, where through tickets are issued.

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"FUN ON AN OCEAN LINER."

Electrical Comedy Revue.

Dr. Walford Bodie's revue, described as a musical comedy electrical entertainment, possesses the element of novelty in that it deals largely with electric effects on the human body. It was produced at Birmingham Bordesley Palace for the first time on Monday, under the title, "Fun on an Ocean Liner." Flashes of lightning introduce the opening deck scene, where Miss Winnie Russell engagingly acts as pianiste, and sings sentimental songs with marked success, while Miss Cissy Shaerer skips and dances. Mlle. Roma as an acrobatic balancer, also does some daring feats, which hold the audience spellbound, and Mr. Harry Austin as Joe the steward gives an amusing Scotch comedy turn. In addition, Dolly Robson (Billie the cabin boy) sings with great gusto. Dr. Bodie proves himself a capital ventriloquialist, and entertains in that direction through four different mediums. His voice is remarkably pleasing in its range and quality. But it is in his wireless electrical wonders that he chiefly grips interest. In the rôle of Capt. Waldon he subjects his beautiful daughter Molly (Mlle. La Tesla) to a high voltage equal, it is stated, to 15,000-16,000 candle power. The chair in which the first electrical execution was performed at Sing Sing Prison is used for the operation, and a demonstration, with the apparatus in the background, is given of how such executions are done. Dr. Bodie, of course, first hypnotises his subjects, as he does others at the close in order to introduce the comedy element. Mlle. La Tesla, in proof of her description as a radio magnetic girl, is subjected to magnet treatment, and with the current passing through her body (which at high pressure jolts like a machine) causes the customary sparking and bluish flame to appear when brought in contact or close to any metallic material. A series of lamps were lighted by this means; while when she was linked up with the Doctor the contact of a rapier with the footlight wire guards produced the usual fireworks. Similarly, current was passed on to the "supers," with the lady standing and merely gripping a chair on which they sat. One of Dr. Bodie's feats was to cause Mlle. La Tesla to maintain a horizontal position unaided, and with only one arm supported on an upright bar.

"Ruggles of Red Gap," the Paramount picture, shown at the London Pavilion, and featuring James Cruze, is a humorous story showing the abortive efforts of a newly-rich "marm," who, to her intense mortification, realises that her spouse refuses to fit into his new sphere. With a view to alter his aspect, she engages the sleek valet of an impecunious patrician—but instead of this unctuous and polite individual effecting the reform desired the boot is on the other leg—a particularly diverting scene being that in which master and man arrive home stupidly drunk and on the most intimate terms, having effected a transference of headgear before their entry. Hearty applause greeted this amusing production, which was excellently acted.

"Let's Go to Wembley."

The Exhibition song, "Let's Go to Wembley," is being issued by practically every gramophone company. This song is now one of the "best sellers" of the year.

ON THE ROAD.

NO CHARGE IS MADE FOR ANNOUNCEMENTS UNDER THIS HEADING. MANAGERS OF TOURING PLAYS, REVUES AND CONCERT PARTIES ARE INVITED TO FURNISH PARTICULARS OF THEIR TOURS FOR INSERTION.

PLAYS.

AFRICANDER, THE.—May 19, Prince's, Bradford.
A GENTLEMAN FROM DARTMOOR.—May 19, Met., Manchester.
ANDERSON, J. GRANT, REP. CO.—Hippo., Buralem (season).
ANNA CHRISTIE.—May 19, Empire, Preston.
ASHWELL LENA, PLAYERS.—May 19, West Pier, Brighton.
ATHOLL-DOUGLAS REP. PLAYERS.—May 19, Empire, Stranraer.
AT MRS. BEAM'S.—May 19, T.R., York; 26, Empire, Preston.
A WEEK-END.—May 19, Arcadia, Doncaster.
BAT, THE.—May 19, New, Cardiff;
BATTLING BUTLER.—May 19, Sunderland; 26, Newcastle.
BAYNTON, HENRY.—May 19, Lyceum, Edinburgh; 26, King's, Glasgow.
BENSON, SIR FRANK.—May 19, O.H., Manchester; 26, Lyceum, Sheffield.
BLIND BRIDE, THE.—May 19, Osborne, Manchester.
BLUEBEARD'S EIGHTH WIFE (RED).—May 19 Lyceum, Sheffield; 26, O.H., Manchester.
BLUEBEARD'S EIGHTH WIFE (WHITE).—May 19, Palace, Hammersmith; 26, Hippo., Willesden.
BONDMAN, THE.—May 19, King's, Manchester.
BROADWAY JONES.—May 19, Empress, Brixton; 26, Hippo., Southampton.
BROWN SUGAR.—May 19, Royalty, Chester; 26, Arcadia, Doncaster.
BUCKLEY, FRANK.—May 19, Palace, Stamford.
CABARET GIRL, THE.—May 19, Brixton.
CAMPBELL, MRS. PATRICK.—May 19, T.R., Chatham; 26, Golders Green.
CARNIVAL.—May 19, T.R., Exeter.
CARRINGTON (MURRAY) CO.—May 19, Grand, Croydon; 26, Grand, Hull.
CAT AND CANARY.—May 19, O.H., Cork; 26, Gaiety, Dublin.
CELLULOID CAT.—May 19, West Pier, Brighton.
CHARLEY'S AUNT.—May 19, Hippo., Gloucester.
COASTGUARD'S DAUGHTER.—May 19, Col., Ilkeston.
COMPTON COMEDY CO.—May 19, Royal, Newcastle; 26, P. of W., Birmingham.
DANCERS, THE.—May 19, King's, Glasgow.
DRANE (HAMILTON) CO.—May 19, and 26, Palace, Scunthorpe.
DENVILLE (ALFRED) REPERTOIRE COS.—Grand, Gravesend; Gaiety, Douglas; Arcadia, Doncaster; Arcadia, Colwyn Bay.
DOBELL, W. L.—May 23, Picture House, Bray.
DORAN, CHARLES.—May 19, T.R., Windsor; 26, Grand, Southampton.
DOUBLE OR QUIT.—May 19, St. Julian's, Jersey; 26, Palace Pier, Brighton.
D'OYLY CARTE OPERA.—May 19, T.R., Leamington; 26, T.R., Norwich.
DUNSTAN, EDWD., SHAKESPEAREAN CO.—T.R., St. Helens (season).
EARLY GIRL.—May 19, Pavilion, Glasgow.
EDGE O' BEYOND.—May 19, Royal, Darlington.
ETERNAL CITY, THE.—May 19, Crown, Eccles.
EYE OF SIVA.—May 19, Court, Warrington; 26, W.G., New Brighton.
FORBES-ROBERTSON, F.—May 19, O.H., Scarborough; 26, T.R., Portsmouth.
FRENCH LEAVE.—May 19, Devonshire Park, Eastbourne.
GABRIELLE.—May 19, Grand, Hull; 26, Lyceum, Edinburgh.
GILL McLEAY, R.—May 19, H.M., Carlisle.
GODWIN-HALLETT OPERA CO.—May 19, P.O.W., Rugby.
GREEN GODDESS, THE.—May 19, Royal, Hanley; 26, Grand, Leeds.
HINTON, ARTHUR.—May 19, Alhambra, Leith.
HONOURABLE MR. TAWNISH, THE.—May 19, Shakespeare, Liverpool; 26, Belfast.
HOUSE FULL.—May 19, Hippo., Wigan.
HOWARD-BAKER, J.—May 19 and 26, T.R., Hebburn.
IGNORANCE.—May 19, Collins's.
IRENE.—May 19, Empire, Glasgow.
KATINKA.—May 19, Palace, Chelsea.
LADY OF THE ROSE, THE.—May 19, O.H., Harrogate; 26, H.M., Aberdeen.
LAST WARNING.—May 19, Palace, Walthamstow.
LIE, THE.—May 19, Hippo., Richmond.
LIKES OF HER, THE.—May 19, T.R., Bournemouth; 26, Palace, Westcliff.
LILAC TIME.—May 19, T.R., Plymouth.
LILIES OF THE FIELD, THE (DEE CEE).—May 19, Prince's, Bristol; 26, Prince's, Manchester.
LITTLE BIT OF FLUFF.—May 26, Walsall.
LOVE AND LAUGHTER.—May 19, Hippo., Newcastle; 26, Empire, Sheffield.
LOVE MATCH.—May 19, Alhambra, Bradford.
MACDONA PLAYERS.—May 19, P. of W., Birmingham; 26, T.R., Halifax.
MAID OF THE MOUNTAINS.—May 19, Palace, Tottenham.
MAN IN THE WHEEL CHAIR.—May 19, O.H., Blackpool.
MARSH (ALEXANDER) SHAKESPEAREAN CO.—May 19, Alex., Birmingham.
MATHESON LANG.—May 19, Royal, Birmingham; 26, New, Oxford.
MOVIE STAR.—May 19, Empire, West Bromwich; 26, Hippo., Wolverhampton.
NEILSON-TERRY, PHYLLIS.—May 19, P.O.W., Grimsby; 26, Hippo., Keighley.
NEW SHAKESPEARE CO.—May 19, O.H., Cheltenham; 26, Assembly Rooms, Malvern.
NEW WIVES FOR OLD.—May 19, Artillery, Woolwich; 26, T.R., Guildford.
NOVELLO (IVOR) CO.—May 19, Hippo., Golders Green; 26, Alhambra, Glasgow.
OH! BETSY.—May 19, Empire, Ashton.
OLD FOLKS AT HOME.—May 19, Hippo., Rotherhithe.
O'MARA OPERA CO. (SHAMUS O'BRIEN).—May 19, T.R., Glasgow.
OUR FLAT.—May 19, Empire, Kilburn.
OUTSIDER, THE.—May 19, Wimbledon Theatre.
OUTWARD BOUND.—May 19, Prince's, Manchester; 26, Shakespeare, Liverpool.
OUTWARD BOUND.—May 19, Camberwell Palace.
PAINTING THE LILY.—May 19, T.R., Halifax; 26, O.H., Harrogate.
PARADISE ALLEY.—May 19, Grand, Luton.
PARTNERS 'AGAIN.—May 19, Hippo., Margate; 26, Royal, Chatham.
PHI-PHI.—May 19, H.M.T., Aberdeen; 26, Pavilion, Glasgow.
PLUS FOURS.—May 19, H.M., Walsall; 26, T.R., Bournemouth.
POTASH AND PERLMUTTER.—May 19, Wimbledon.
PRINCESS'S OWN.—May 19, Grand, Southampton.
PRISONER OF ZENDA.—May 19, Grand, Croydon; 26, Grand, Hull.
PRIVATE SECRETARY.—May 26, T.R., Leamington Spa.
QUAKER GIRL, THE.—May 19, Playhouse, Cardiff.
QUALITY STREET.—May 19, Grand, Dublin; 26, O.H., Cork.
RAINBOW, THE.—May 19, Islington Empire.
RAY AND MAYNE.—Stock Season, Grand, Stockton.
RAYNOR REPERTORY CO.—May 19, Grand, Derby.
RETURN OF SHERLOCK HOLMES.—May 19, King's, Hammersmith; 26, New, Cambridge.
ROMANCE.—May 19, O.H., Burton; 26, Repertory, Nottingham.
ROTHESAY ENTERTAINERS.—Bandstand, Rothesay (season).
ROTTERS, THE.—May 19, Empire, Croydon.
SILENT HOUSE.—May 19, T.R., Wolverhampton; 26, Palace, Bordesley.
SIMPLE SIMON'S BABY.—May 19, Royal, Lincoln.
STREET SINGER, THE.—May 19, New, Oxford.
SUNNY SOUTH.—May 19, Palace, Ramsgate.
SUN BATHERS.—May 19, Col., Portsmouth; 26, County, Reading.
TERRY (FRED) CO.—May 19, Gaiety, Hastings; 21, Devonshire Park, Eastbourne.
WEEK-END.—May 19, Arcadia, Doncaster.
WHAT EVERY WOMAN KNOWS.—May 19, T.R., Leeds; 26, Court, Liverpool.
WHERE AM I?—May 19, Pleasure Gardens, Folkestone.
WOMAN TO WOMAN.—May 19, Pier, Eastbourne.
£100 GHOST, THE.—May 19, T.R., Aldershot; 26, Palace, Salisbury.

REVUES.

ALL IN FAVOUR.—May 19, Hippo., Dublin.
ALL SPORTS.—May 19, Hippo., Great Yarmouth.
ALL THE RAGE.—May 19, Col., Cheltenham.
ANNUAL ALBUM.—May 19, Palace, Warrington.
APRIL SHOWERS.—May 19, Hippo., Ipswich.
ARE YOU BETTER?—May 26, T.R., Lincoln.
BARNSTORMERS.—May 19, Empire, Edinburgh.
BEAUTY QUEEN.—May 19, Empire, York; 26, Royal, Wolverhampton.
BILL OUT OF WORK.—May 19, Dover.
BRAIN WAVES.—May 19, Empire, Burnley.
BRILLIANTS.—May 19, Met., Bootle.
BUZZ ALONG.—May 19, Kettering.
CABARET NIGHTS.—May 19, Empire, Preston.
CAPITAL LEVY.—May 19, Hippo., Ilford.
CASEY'S COURT.—May 19, Queen's Park, Manchester.
COPPER NOB.—May 19, Borough, Stratford.
CRASH!—May 19, Palace, East Ham.
CRISPS.—May 19, T.R., Worcester; 26, New, Crewe.
CRYSTALS.—May 19, South Shields; 26, Hull.
CUSHY JOB.—May 19, Met., Glasgow.
DANCING BARBER.—May 19, Hippo., Newcastle.
DANCING MAD.—May 19, Empire, Finsbury Park.
DANCING TIME.—May 19, Olympia, Shoreditch.
DIPPY.—May 19, Hippo., Eastbourne.
DOWN SOUTH.—May 19, Grand, Clapham.
EPISODES.—May 19, Hippo., Norwich.
FASHION.—May 19, Pier, Penarth.
FAST AND FURIOUS.—May 19, Chelsea Palace; 26, Palace, Grimsby.
FORBIDDEN FRUIT.—May 19, Hippo., Darlington; 26, Tivoli, Barrow-in-Furness.
GINGER.—May 19, Olympia, Liverpool; 26, Empire, Gateshead.
GLOBE TROT.—May 19, Empire, Edmonton.
GOING SOME.—May 19, Hippo., Willesden.
GOODS, THE.—May 19, T.R., Barnsley; 26, Rotunda, Liverpool.
GOSSIP AND GRUMBLES.—May 19, Paisley.
GRUMBLES OF 1924.—May 19, Hippo., Hamilton.
GUESS THE TITLE.—May 19, Olympia, Dublin; 26, King's, Longsight.
HELLO, WEMBLEY!—May 19, County, Bedford.
HIGH HEELS AND STOCKINGS.—May 19, T.R., Smethwick; 26, Royalty, Chester.
HIS LUCKY WIFE.—May 19, Palace, Southampton.
HONEYMOON GIRL.—May 19, Empire, Newport; 26, Empire, Swansea.
HOT-POT.—May 19 Tivoli, Aberdeen.
IDEAS.—May 19 and 26, Birmingham.
JAZZLAND.—May 19, Hippo., Aldershot.
JIG SAW.—May 19, Northampton; 26, Edmonton.
KLU-KLUX-KLAN.—May 19, Grand, Clapham.
LAUGHS AND LADIES.—May 19, Palace, Salford.
LAUGHTER, UNLIMITED.—May 19, Hippo., Wolverhampton.
LITTLE MISS PUCK.—May 19, Hippo., Lewisham; 26, Hippo., Portsmouth.
LONDON TO NEW YORK.—May 19, Royal, Worthing.
LOVE SCHOOL.—May 19, Chelsea Palace; 26, Col., Portsmouth.
MANHATTAN FOLLIES.—May 19, Empire, West Hartlepool; 26, Empire, Sunderland.
MARGUERITE.—May 19, Hippo., Wrexham; 26, Pal., Llandudno.
MENU, THE.—May 19, Empire, Middlesbrough; 26, Hippo., Rochdale.
MIRRORS.—May 19, Empire Wood Green; 26, Shepherd's Bush.
MR. TOWER OF LONDON.—May 19, Chiswick; 26, Empire, Wood Green.
NAP.—May 19, Garrison, Wareham.
NINE O'CLOCK REVUE, THE.—May 19, T.R., Nottingham; 26, Prince's, Bradford.
OH, I!—May 19, Palace, Newcastle.
O.K.—May 19, T.R., Aston.
OH! NORMAN.—May 19, Hippo., Chesterfield.
ON THE DOLE.—May 19, Grand, Bolton; 26, Palace, Halifax.
OUR LIZ.—May 19, Palace, Leicester; 26, Hanley.
PARISH RELIEF.—May 19, Col., Oldham.
PIT-PAT.—May 19, Hippo., Coventry.
POPPYS.—May 19, Palace, Swansea.
PUNCH.—May 26, Hippo., Ilford.
RADIOS.—May 19, Shepherd's Bush; 26, Empire, Cardiff.
RAINBOW, THE.—May 19, Empire, Islington.
REVELS IN BOHEMIA.—May 19, Palace, Denby Dale.
RIGHT AWAY.—May 19, Royal, Torquay.
ROGUES, THE.—May 19, Pav., Jesmond.
ROUND THE TOWN.—May 19, Hippo., Norwich.
ROUND UP, THE.—May 19, Empire, Kingston.
RUMOURS OF 1924.—May 19, Empire, Swansea; 26, Empire, Newport.
SCANDALS OF 1924.—May 19, Huddersfield; 26, Empire, Liverpool
SCOTCH AND POLLY.—May 19, Empire, Newcastle.
SEARCH ME.—May 19, Granville, Walham Green.
SEEING LIFE.—May 19, Hippo., Brighton.
SIGN ON.—May 19, South London Pal.
SPARE PARTS.—May 19, Royal, Edinburgh.
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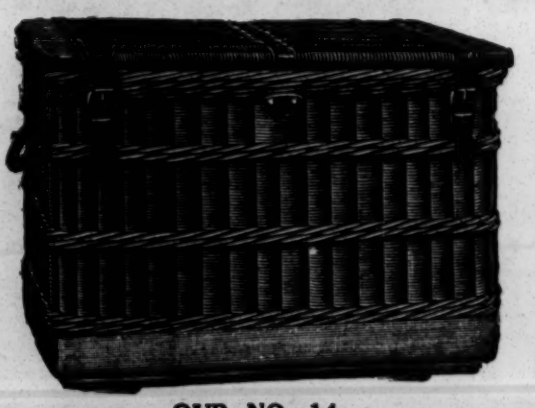

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Another new song of a different type, but also bound for the record goal, is "If I Can't Sing About My Mammy" (I Don't Want to Sing at All). This number has been placed before several prominent artists, who have expressed unqualified admiration for the subject and its magnetic melody. Dorothy Ward will produce this "Mammy" song shortly, and Ethel Levy will also introduce it into her new act.

Clark and Ritchie are off to the Continent, and during their engagement there they will feature "Reuben, Reuben, Where Have You Been?" "I'm Just Wild About Harry," and "I'm a Harmony Baby."

Carrie Harding, in "Flickers and Flashes" revue, scores heavily in "A Smile Will Go a Long, Long Way."

Elsie Prince and Wallace Lupino have taken up "Oh! Gee, Oh! Gosh" for early production.

In "Pleasure" Concert Party Gordon Loates scores heavily with the famous "Turned Up" song.

"Mrs Murphy" and "Turned Up" are really big features in S. W. Wyndham's act.

Reg. Wentworth features "They Can't Charge Us For That" in refreshing style, and pulls in heaps of hearty applause in consequence.

Jean and Jules make a success with "That Red Head Gal," which number they feature regularly.

Sybil Romaine is featuring "Indian Moon" and "Midnight Rose" at all her engagements. Both numbers are splendidly handled.

Ella Retford continues to give extreme pleasure by her clever comedy work in "Give Over" and "Horsey, Keep Your Tail Up."

Lily Paget reports continued success with "If It Takes a Thousand Years" and "Smilin' Through."

Caprice Proud tells us that she is making a big hit with "Oh! Gee, Oh! Gosh."

In the new revue "Good Times Coming" Roy J. Metcalfe has arranged to feature "Maybe."

Stuart and Cameron, Zylophone Experts, have added "Horsey" to their list of winners.

Charles Gordon, handbell soloist and baritone vocalist, is enthusiastic over his latest numbers, "I Never Knew," "Can It Be Love," and "Little Nellie Kelly" waltz. Mr. Gordon says "I Never Knew" is popular with every class of audience.

Grace Ivell and Vivian Worth, for their early broadcasting engagements, have arranged to use "Minnetonka," "My Sweetie Went Away," "Maybe," and "Not Here. Not There."

Lawrence Wright Music Co.

Dorothy Ward, who is at the Alhambra this week, has two wonderful Wright successes—"Pasadena" and "Why Should I Weep About One Sweetie?"—which are rapturously received by her auditors at this popular Leicester-square house.

Dolce Cariello, who is sailing for South Africa, has chosen a very fine repertoire of Wright numbers, including "Dream Daddy," "Riviera Rose," and "It Took Me a Long Time to Learn How to Love," all of which she will produce on her opening night in Cape Town.

Victoria Carmen, who sails to-morrow (Thursday) by the "Euripides" for Australia, where she is playing several important engagements, is taking a whole host of Wright successes with her, notable amongst which are "Riviera Rose" and "I Was a Fool."

Joe Morrison, whose successful "Jazzland" revue is at the Hippodrome, Aldershot, this week, records the great success achieved by Maisie Terriss with "I Was a Fool" and "Honolulu Blues." Lena Latham also makes a big hit with "Riviera Rose." Joe Morrison's Jazz Band also plays a round dozen other successes of the firm, including "When It's Night-Time in Italy," "Twelve o'Clock at Night," &c.

Florrie Forde, who is at Ardwick Empire this week, and has been so successful all along the line with "When It's Night-Time in Italy" singing competitions, is scoring a really remarkable success with that fine chorus ballad "I Was a Fool" and other popular Wright song hits.

Frank Paull, in "Tip-Top Topics," which is at the Palladium, Southport, is winning golden opinions with those fine chorus numbers "Pasadena" and "They Love It," and also ducttises very successfully with Jack Shelley in "They Were Singing an Old-fashioned Song."

Dorothy Venton, in Sydney Burns' revue "Crash," which is at the East Ham Palace this week, is making a really phenomenal hit with "Pasadena," which is received with continuous and long-sustained applause.

Cecil Wayne will make a special feature of "Riviera Rose" at the Palace, Blackpool, next week in the successful revue "House Full." This fine singer has found an eminently suitable song in this superballad.

John Moore was so successful at the Canterbury Theatre last week with "Riviera Rose" and "Just a Girl That Men Forget" that he was specially retained for this week also, a somewhat unprecedented happening at this particular theatre.

In Teddy Morris's revue "There You Are, Then," which is at the Theatre Royal, Bury, this week, Lily Hartley scores a great success with "Pasadena," which is repeatedly encored. The Alabama Syncopated Orchestra are also signally successful in the same show with "Twelve o'Clock at Night," "When It's Night-Time in Italy," and "Wana Blues," whilst Rex L'Estrange scores with "In the Heart of a Fool."

Francis & Day.

The audience that welcomed Dorothy Ward at the Alhambra on Monday were particularly struck by her delightful rendering of Paul Whiteman's waltz-ballad "Wonderful One," which never went better.

The delightful rendering of Paul Whiteman's celebrated waltz-ballad "Wonderful One" that Jane Ayr and John Harcourt are giving this week at the Brighton Hippodrome in "Seeing Life," is eliciting the same volume of applause as attended their efforts in town the week prior. In Dick Ray's "Evening News," at the Grand, in the same town, the Paget Trio are scoring with "Barney Google" as a morceau for concertina.

"Somebody's Wrong" has delightful exponents this week at the Palace, Cork, in the persons of Nina and Nora, who will next week be heard in the item at the Tivoli, Dublin. "Somebody's Wrong" and "Linger Awhile" are, too, going strong in the musical mélange "Aerial Flashes," now playing at Merthyr.

That talented trio, Leon, Cecile and Helene De Valois, who are this week at the Palace, Cork, are introducing "You've Got That Irish Way Wid Ye" into their artistic musical scena with conspicuous success.

Aston and Vickery (Olive and Theo) are introducing into the revue, entitled "Given Away" now at the Palace, Pudsey, the new number, entitled "Who's Dancing with You To-night?"

Alice Hollander's rich contralto is this week being heard to the utmost advantage at the Bedford, Camden Town, "Wonderful One" being an important item of her current repertory.

"My Dream Home," sung by Lillian Burgiss, is a ballad causing much delighted appreciation at the Empire, Nottingham, this week. It was first sung by the artist at a N.S.L. concert at Finsbury Park on Good Friday of this year, proving an emphatic hit on that occasion.

At the Grand, Hanley, Scott Sanders is making his usual hit with "Pottering Along," and Dick Henderson, at the Palace, Carlisle, is doing likewise with "You Were Right—I Was Wrong." Both items are assured of a big vogue among al fresco artists this season.

Donald Keir and Roy Barbour are scoring heavily in "Up the River" at the Grand, Mansfield, the former with "On the Road to Anywhere," and the latter with "Sing Along, Sambo," and "I Love the Night-Time."

Worton David.

The new songs emanating from the house of Worton David, Ltd., are certainly living up to all that was expected from so carefully chosen a selection of numbers. Notable amongst artists who have given early production to the numbers is Miss Florrie Forde, who made a big hit last week at the London Shoreditch with "He Played the Wedding March." She is repeating her success this week with the number at the Ardwick Empire.

All the firm's numbers have been selected by Fred Walmisley for his summer season at the Victoria Palace, Blackpool. Jack Edge is taking "How Can You Tell a Winkle?" Ernie Mayne's big success, to Africa, and Miss Rosie Lloyd is taking "He Played the Wedding March," "Mary," and "Plain Jane of the Family," for her Australian tour. Paris will hear the numbers through the mediumship of Bobby Hind's Sonora Band, which will feature them there. Bobby Hind was particularly struck with "I-A-Like-A-You; You-A-Like-A-Me," a song by the composers of "Never Let Her Learn to Dance." John Moore met with a big success at the Canterbury Theatre last week in "Only an Old Rough Diamond," a vagabond song with an original idea; whilst this week he has created a furore with Wynn Stanley and Andrew Allen's wonderful successor to "Granny's Song at Twilight," viz., "Plain Jane of the Family." The latter is also an outstanding hit with Gilbert and Chapman at Yarmouth, and in "Spare Parts," at the Royal, Edinburgh, as sung by that inimitable revue artist, Randolph Sutton. Mr. Sutton intends producing "He Played the Wedding March" immediately.

Keith, Prowse.

At the Alhambra this week Ella Retford scores a personal triumph with her delightful rendering of "Hurdy Gurdy Man." Ella Shields is singing "Why Did I Kiss That Girl?" and Fred Barnes' outstanding number is still "That's the Tune." Bessy Millard, the well-known soprano, has included "Just For a While" with great success in her repertoire. Sydney Wilson, the popular tenor, is engaged by Will Catlin for the season at Scarborough, and has definitely fixed on "Sanctuary," "To Sing Awhile," "God Touched the Rose," "Just One More Kiss," and "I Love a Little Cottage." The Woodins, at Coliseum, Shoreham, are making a big success with "Love's a Sailor" and "I Came to Your Garden." The Waverleys concert party are making a special feature of "Romany Love." Lynda Margrette, the charming young soprano, writes: "I sang 'Just For a While' last week, and I had to concede two encores." Reg. Dunn, comedian, who was on the same bill, writes: "I sang 'Down on the Farm,' and as encores 'That's the Tune' and 'Back Porch,' all with great success." Jack Courtney, the wonder organist, so well known to patrons of Opera House, Kingsway, had a great reception at the Regent, Brighton where he put on an exclusive Keith Prowse programme, including "Chorus Time," and our great new novelty burlesque, "Why Did I Kiss That Girl?"

Billy Manders' Quaintesques, shortly due for the fourth resident season at the Amphitheatre, Rhyl, are making a special feature of "Back Porch," "Down on the Farm," and "I'm a Long, Long Way From Home." Peggy Thompson, a soprano with an exceptionally sweet voice, was personally congratulated by Sir Alfred Butt on her rendering of "I Love a Little Cottage" and "Love's a Sailor." This talented artist also sings "The Prayer Perfect" and "Romany Love."

Concert party managers, producers, and artists are invited to send 1s. 6d. for selection of new numbers. (Please state style.)

Whitehall Music Co.

Amongst the firm's vocal novelties for the present season, pride of place is, of course, taken by "Darlingest," dream fox-trot, by Francis Deacon and Jack English. This wonderful number has become the rage of every dance hall of note in the kingdom, and now, in its vocal form, it is invading the domains of vaudeville. Following closely upon its track is the same writers' ballad, "Come, When the World is Sleeping." Leo T. Croke's charming lullaby, "Precious Wee One" (words by Hobman Parker), is rapidly coming to the fore, which is not surprising. The same composer's "Two Little Tired Hands" is one of the steadiest successes of recent years.

"Casey's Char-a-Banc" (featured by Talbot O'Farrell) is a fine number, brimming over with fun. Specially selected ballads include "Just Whisper Come" (Edward S. Carter), "Maureen," and "Rose of Regret" (Meredith Maitland), and "Sometimes" (Jack English).

Peter Dawson's great bass-baritone song, "My Sword and I" (George W. Byng) is now available, and should commend a warm welcome by all requiring a real man's song. Another very fine song of the same order is Garadini's "Bo'sun Sam"; while the same composer's two song albums, "Bedouin Ballads" (Francis Deacon) and "Twin Love Lyrics" (A. F. W. Tomkins) are rapidly coming to the fore. Soprano vocalists in search of a really fine valse song number should make a point of writing in for Leo T. Croke's "Springtime and Love."

Duff, Stewart & Co.

Vocalists who have taken up this firm's songs are unanimous in praise of their uniformly high merit, both as regards lyrics and music. One of the finest and most effective numbers which they have issued recently is Raymond Loughborough's new song, "Ship-o'-Dream." This will be broadcasted by that popular singer John Collinson from the London station, and also from all the B.B.C. stations, during his forthcoming tour. Other vocalists who have expressed their high appreciation of this number are those well-known singers Miss Evelyn Braine and Miss Ida Norton. Miss Lucille Leslie is winning great success with H. E. Baden's pretty and haunting ballad, "Pearls of Morning," while good reports are also to hand of "One Golden Hour" and "Loveland."

The popular cycle, "Songs of a Wayside," continues to find new and appreciative exponents. The latest vocalist to feature it is Robert Easton, the celebrated bass. That fine bass-baritone, Tom Howell, is already an enthusiast for this cycle, as is the popular baritone Harry Barrett.

TELEGRAMS: OSWALSTOLL, WESTRAND, LONDON. TELEPHONE: GERRARD 7548 (3 lines).

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Dates—LEWELLYN JOHNS.
Address all communications to the Managing Director.

CALLS FOR MAY 26, 1924.

THE LONDON COLISEUM.
Rehearsal at 10 a.m. for—
Ella Retford, Jack Hylton & his Band, Alma Taylor and Co., The Brianis, Neil McKay, Sylva Van Dyck, Bioscope.

STOLL PICTURE THEATRE, KINGSWAY (London Opera House).
Pictures and Varieties.

THE HACKNEY EMPIRE.
Rehearsal at 12 noon for—
Company as booked.

SHEPHERD'S BUSH EMP.
Rehearsal at 12 noon for—
Company as booked.

THE CHISWICK EMPIRE.
Rehearsal at 12 noon for—
John Henry, Swansea Minstrels, Bioscope.

WOOD GREEN EMPIRE.
Rehearsal at 12 noon for—
Company as booked.

EMPIRE THEATRE, CHATHAM.
Rehearsal at 2 p.m. for—
Company as booked.

BRISTOL HIPPODROME.
Rehearsal at 12.30 p.m. for—
Company as booked.

BEDMINSTER HIPPO.
Pictures and Varieties.

LEICESTER PALACE.
Rehearsal at 12 noon for—
Dan Leno, Jr., Sandy Powell, Will Fyffe, Norman Telma, Alice Craven, Zellini, Bioscope.

ARDWICK GREEN EMPIRE.
Rehearsal at 12.30 p.m. for—
Phil & Phlora, Clarke & Ritchie, Oswald Williams, Benedetti Brothers, Bioscope.

MANCHESTER HIPPO.
Rehearsal at 10 a.m. for—
Company as booked.
(Matinees, Monday and Tuesday.)

And in association with the above—

THE ALHAMBRA, LONDON, W.C.
Rehearsal at 10 a.m. for—
"You'd Be Surprised!"

NOTE.—Artists engaged at any of the above theatres should send photos for display in front of the house to Manager, to be returned at the end of the week.

NOTE.—All Sketches played at the above theatres must be licensed by the Lord Chamberlain, and a copy of the licence, together with script as licensed, must be sent to the Stoll Offices at least 21 days before date of performance.

14 BAND PARTS REQUIRED for all Theatres except the London Coliseum, which requires at least 20, including 4 first Violin Parts, 2 second Violin Parts, separate 'Cello and Bass Parts, full Wood, Wind and Brass, Conductor. (Harp and Organ if required.)

STAGE DEPARTMENT.—Songs proposed to be sung should be submitted, and special stage requirements stated, in letters marked "Stage Department," by Artists three weeks before opening.

ADVERTISING MATTER.—Bills, Blocks, Photographs, and specimens of Pictorials really representing the Act, should be forwarded three weeks before opening. If return of photographs required, please state so.

COARSENESS, VULGARITY, &c., is not allowed. The Licensing Authorities forbid this and the majority of the public resent it. This intimation is only rendered necessary by a very few artists.

ARTISTS' SCENERY AND PROPERTIES must be fireproofed, or they cannot be brought into the Theatre. This is by order of the Licensing Authorities.

BUSINESS NOTICE OF GENERAL APPLICATION.—No order or contract for goods or services must be accepted for any of the above Theatres except upon receipt of an Official Form issued from the Offices, London, and signed by either Sir Oswald Stoll or the Secretary, otherwise the Company concerned will not be responsible for same, and will refuse payment. In special cases where goods are required at once, suppliers must look to the individual placing the orders, who will be personally liable, unless an official confirmatory order, signed as above, is received within 48 hours. Invoices must be sent to the Theatre, but monthly statements should be sent to the Head Offices. The individual Company on whose behalf orders are signed is solely responsible for payment. The Management will not hold themselves responsible in the event of loss or damage to any MSS., Songs, &c., submitted for consideration.

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Monday, May 26, 1924.

LONDON PAVILION.
Famous Players Lasky Corporation present
"The Ten Commandments."

NEW OXFORD THEATRE.
Mr. Chas. B. Cochran's French Season featuring
Mlle. Cecilie Sorel.

SOUTH LONDON PALACE.
Rehearsal for—
Donald Keir to present
"Up the River."

BRIXTON EMPRESS.
Rehearsal at 12 noon for—
Fred D. Neilson to present
"Unemployed."

WALTHAMSTOW PALACE.
Rehearsal at 12 noon for—
Macdonald & Young to present
"Katinka."

METROPOLITAN THEATRE.
Rehearsal at 12.15 p.m. for—
Sidney Burns to present "Crash."

CHELSEA PALACE.
Rehearsal at 12 noon for—
Macdonald & Young to present
"The Maid of the Mountains."

EAST HAM PALACE.
Rehearsal at 12 noon for—
Tommy Mostol to present
"Jig-Saw."

TOTTENHAM PALACE.
Rehearsal at 12 noon for—
T.L.W., Ltd., to present
"The Last Warning."

WATFORD PALACE.
Rehearsal at 2.30 p.m. for—
D. & B. Productions to present
"On the Run."

The above are communicated for information without prejudice.

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VARIETY ARTISTS' BENEVOLENT FUND & INSTITUTION.—

Weekly Report: Cost of maintenance of Benevolent Institution, about £56; number of old artists residing there, 45 (ladies 11, men 34); amount of weekly pensions, £55 11s. 3d.; number of pensioners, 88; amount of grants, loans, fares, &c., £32 5s.

FELDMANISM

Telephone: Gerr. 4,447. 5,153. **125, 127, 129, SHAFTESBURY AVENUE, W.C.2.** Telegrams: "Humfriv, London."

NANCE COLEY.
(See paragraph on this page.)

FOOTLIGHT FLASHES.

THE NEW STYLE.

Feldmanism has always led the fashion in the style of popular songs. The syncopated song, for which many prophesied a sudden death, is still a big power in the land, though it is now something like twelve years since the founder of Feldmanism introduced it to an appreciative British public. The style has changed several times, but the syncopated foundation still holds good. Novelty songs, led by the ubiquitous "Horsey," are the rage to-day. To-morrow we shall have something different. The public hate monotony—that's why they love Feldmanism with its delightful variety.

CHARMING.

A friend who looked up Florrie Forde the other evening in order to hear her work the famous "Turned Up" song was delighted with the number, and Miss Forde's splendid handling of it. He was even more enthusiastic over the dress which the popular artist fitted to the song. "Distinctive and altogther charming" was his summing up. Miss Forde has got another sensational winner in her new number, "Does the Spearmint Lose its Flavour on the Bedpost Over Night?" It is another "Horsey" for popularity.

THE SMILE SONG.

Dorothy Ward, whose personality commands success, puts behind it the best in the way of production and music. A line from this leading artist tells of her unqualified success with "A Smile Will Go a Long, Long Way." Miss Ward will be heard in "Midnight Rose" and our new "Mammy" song, "If I Can't Sing About My Mammy" (I Don't Want to Sing at All), and a further treat is in store for her numerous admirers.

ETHEL LEVY.

We are pleased to note Miss Levy's re-entry into variety circles. Her songs will include "Midnight Rose," "Maybe," and "If I Can't Sing About My Mammy," and an interesting and artistic act is assured.

CARNIVAL SPIRIT.

Nora Delany is one of the (comparatively) few artists who study the psychology of their public. We talked to her the other day regarding her forthcoming engagement at Blackpool (during Carnival time), and this is what she said: "Seaside audiences, and particularly Carnival audiences, must have bright, joyous, exhilarating tunes. They do not want to be bored by heavy ballads. That is why I am putting on 'A Smile Will Go a Long, Long Way' and 'Horsey' when I go to Blackpool." Miss Delany is absolutely right.

A FINE PARTY.

"Feldman's Songsters" will commence operations at Douglas Head, Isle of Man, on June 9. The company comprises Daisy Leon, Ivy Popham, Lily Ward, Eric Yorke, Hal Miller, Billy Summers, and "Uncle" Eddie Walker, who will, as usual, manage the party. With such a fine company, armed with the very best of musical material from the House of Hits, Douglass Head is assured of the best of entertainment.

FLORRIE FORDE

Creates an Overnight Riot

WITH

DOES THE SPEARMINT LOSE ITS FLAVOUR

(ON THE BEDPOST OVERNIGHT?)

A few permissions will be granted for halls not booked by Miss Forde, but applications must be accompanied by date sheets.

BAND PARTS READY.

B. FELDMAN & CO.

CELLINI.
(See paragraph on this page.)

FOOTLIGHT FLASHES.

FITS THE DANCE.

That Feldman's music fits the dance is an established fact. Jack Hylton's Olympia band supplies further proof at the famous Olympia Dance Hall, where eight, ten and more Feldman tunes are included in the nightly programmes.

ALL FELDMANISM.

Alva F. Chunn's new revue, "Mix Up," has no less than eleven Feldman songs in its programme. They were selected and fitted in a remarkably short space of time, a tribute to the wide range and excellent quality of Feldman music. The production is musically sound with a selection which comprises "Won't You While Away a Little While With Me?" "In Love With Love," "Maybe," "Dancin' Dan," "I'm Worse," "What Makes a Business Man Tired?" "June Brought the Roses," "Pucker Up and Roll Those Lovable Eyes," "More," "Turned Up," and "Broadway Strut."

ATTRACTIVE ACT.

Cellini and Lady (Nance Coley) furnish an extremely attractive act which proves artistic ability and versatility on the part of the performers. They are keen Feldmanists and never fail to score heavily with the numbers from the House of Hits. Just now they are winning high favour for good work in "Mother Machree" (sung by Cellini and illustrated by Miss Coley), "Who's Sorry Now?" (sung by both partners), and "Minnetonka" (played as mandoline duet).

SUCCESSFUL PRODUCTIONS.

Harry Kynman, juvenile lead in "Scandals of 1924," reports yet another Feldman success in the show. The latest addition is a harmonised version of "Egyptian Rose," which is sung by Mr. Kynman and the Dainty Danes. The song was produced at the Palace, Burnley, and met with conspicuous success.

FROM IVY MAURICE.

Miss Maurice's Unique Repertoire Company is rich in Feldmanism. Olive Williams features with enormous success "Leave Me With a Smile," "Oh, How She Lied to Me!" "Angelus," "When Will the Sun Shine for Me," "Minnetonka," "Who's Sorry Now?" "Say It While Dancing," "Don't Leave Me, Mammy," and "In a Tent." In the same report Miss Maurice refers to the excellent work of Gilbert Lonsdale, whose principal numbers are "Smilin Through," "Fate," and "Remember the Rose," and of equally successful results made by Mary Dana, who works "Ain't Love Grand" "I'm Worse," "They Can't Charge Us for That," "Oh, Gee! Oh, Gosh!", "Horsey," and "Reuben, Reuben, Where Have You Been?"

PARTICULARLY GOOD.

Charles Gordon, handbell soloist and baritone vocalist, sends news of his success in "I Never Knew," "Can I Be Love?" and the famous "Nellie Kelly" waltz. Mr. Gordon says that "I Never Knew" is "a particularly good ballad, which gets there with all types of audiences."

Feldmanists are leading all along the line.

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